

1730

THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY  
KODAK (AUSTRALASIA) PTY. LTD.

FOR THE  
ADVANCEMENT OF PHOTOGRAPHY



A HARBOUR-FRONT HOME, SYDNEY c. 1858

PROFESSOR J. SMITH

MAY

THE AUSTRALASIAN PHOTO-REVIEW

REGISTERED AT THE GENERAL POST OFFICE, SYDNEY, FOR TRANSMISSION BY POST AS A NEWSPAPER



Exposure: 1/2 sec., f 5.6. At dusk.  
Normal development in Kodak Microdol Developer



Exposure: 1/50 sec., f 4. Daylight in room.  
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- Increased acutance,\* resulting in better image definition.

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*\*Acutance means: negatives and prints which look sharper.*



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"Modern miracle of the emulsion maker's art . . . This has meant shooting two to four times as fast as was previously possible with Super-XX roll film without increasing graininess at all! . . . 'impossible' shots where the light is so dim as to nearly prevent using the camera viewfinder are becoming quite possible with Tri-X."

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"Kodak Tri-X Film"

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TRI-X film is so fast that its use in Box Brownie and other non-adjustable cameras should be confined to dull days or other circumstances where lighting is poor. If you're in doubt, play safe. The popular standard Kodak film, VERICHROME, is still the best for non-adjustable cameras in bright sunlight.



# YOUR KODAK DEALER HAS TRI-X !

# The Photographic Societies

*Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.*

*In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.*

## THE PHOTOGRAPHIC SOCIETY OF N.S.W.

The members of the society were very pleased to have Mr. Keast Burke, A.R.P.S., A.P.S.A., as the judge for the monthly competition. The successful competitors were: *Advanced*: 1, L. Thompson; 2, J. Phillips; 3, G. Curry. *Intermediate*: 1 and 2, W. Cann; 3, V. Turnidge. *Beginners*: 1 and 2, A. Haig; 3, K. Nelson. The first place in the special studio night competition was awarded to A. Haig for a particularly fine portrait. We commend the author, especially for his beautiful technical quality.

On April 3, Dr. A. E. F. Chaffer, A.P.S.A., opened a series of lectures on *Instruction for Beginners*; others will follow in due course at 7.30 p.m. on the first Tuesday of each month. The lectures are available free of charge to anyone becoming a member of the Society.

Mr. C. H. Clarke gave a most interesting and colourful display of work on April 10, when members were shown transparencies made during his recent trip abroad.

The May syllabus holds some very interesting lectures for colour workers, one of which *Recent Developments in Colour*, will be given by Mr. M. G. Wilson, May 8. The Colour Competition will be judged by Dr. Chaffer on May 22. We would remind members of the competition with the Northern Suburbs Camera Club on May 29.

The Society meets each Tuesday at 8 p.m., at No. 12 Loftus Street, Sydney. Visitors and intending members will be welcomed. Further information can be obtained from the Secretary, Miss W. Schmidt, telephone WA 2488 or by writing to Box 829, G.P.O., Sydney. I.B.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

The Annual General Meeting and Election of Officers was held on March 6, and the members elected to office for the coming year were: *President*, A. Bower; *Vice-President*, J. Gould; *Secretary*, G. Walker; *Asst. Secretary*, Helen Sinclair; *Treasurer*, J. McAulay; *Publicity Officer*, R. L. Souter; *Committee*, L. S. Yan, L. Ashley, B. Watkins and A. Thurston. Many thanks are due for past services to L. Richard, who held the Chair for the past two years, and C. Walker, who is again our very able Secretary.

The Beach Scene Competition was held and the prints were of fairly high standard. The results were: *A Grade*: 1, J. Gould; 2 and 3, W. Denman. *B Grade*: 1 and 2, D. Johnson; 3, L. Gallagher. A showing of films later proved to be of very high standard and well shown, thanks to K. Sparkes and his careful projection. A very bright evening was had by all. R.L.S.

## N.S.W. PHOTOGRAPHIC COUNCIL

The Annual General Meeting was held at 12 Loftus Street, Sydney, on March 26. The Annual Report, presented by the Secretary L. G. Clarke, was adopted unanimously by the members. The financial statement, showing a satisfactory state of affairs, was also adopted. The Election of Officers resulted; *Patron*, Dr. A. E. F. Chaffer, A.P.S.A.; *President*, Rev. K. A. Fox; *Vice-President*, W. G. Gildea; *Secretary*, I. H. Wilson; *Asst. Secretary*, Miss H. Sinclair; *Treasurer*, A. O. Rapp; *Publicity Officer*, Miss M. Lee; *Exhibition Secretary*, H. N. Jones; *Committee*, G. Gow, L. Goggard, C. Potter, J. Rayner, R. Stillaway, F. Solomon, L. Thurston, and E. Wilson.

The Council wishes to thank member clubs for their support during the year and looks forward to their continued co-operation.

Enquiries should be directed to the Secretary, I. H. Wilson, 70 Beach Rd., Darling Point. Telephone: FB 3220. M.L.

## CAMERA CLUB OF SYDNEY

An increasing number of members are competing in the field of Colour with the result that a more regular sequence of screenings is taking place. At the competition held on March 20 for colour workers, the awards were: 1, D. Brown; 2, J. Galbraith; 3, G. Silver; HC, J. Galbraith. The subject for this competition was open, but the most favoured studies were of landscapes and close-ups of flowers. The judge was Mr. J. Savage whose comments were very aptly expressed and proved most helpful.

During the same evening, a lecture was delivered by Mr. Vyvyan Curnow on the subject of *Pictorial Colour*. Many excellent slides were projected, these being from the studies by Mrs. Rosalind Maingot, F.R.P.S., an eminent exponent of colour photography. Altogether a very 'colourful' evening was experienced.

At the meeting held on April 3, we were favoured by a much-honoured guest, Mr. Henri Mallard, who spoke on *Pictorial Photography*, a subject in which Mr. Mallard has few peers; to illustrate his talk, a number of selected prints were shown which evoked much interest.

Members meet on alternate Tuesday evenings at 302 Pitt Street, Sydney. Intending members and those otherwise interested should contact the Secretary, Box 2016, G.P.O., Sydney. H.G.

## Y.M.C.A. CAMERA CIRCLE

During the past years the Circle has been compiling a collection of Early Colonial Records, which will eventually be passed over to the national archives. This takes the form of an annual competition, sponsored by one of our leading pictorialists, and known as the Cyril Jackson Trophy. On March 22 this year, the contest was won by M. Wright.

The completion of the brilliant Vic. Hibbard Travelogue, covering Scandinavia, the Netherlands, Spain and Britain was shown on April 5 with interesting and instructive commentary presented in a free and very humorous manner.

Our Circle announces the opening of their 12th Annual Exhibition in the Y.M.C.A. Concert Hall, Pitt Street, at noon on May 25, with day and night

sessions till May 28, and with commented Colour Showings at all sessions. Our other important contribution to the photographic calendar is our Annual Camerally at Yarramundi which is to be held from June 1 to 4, (Queen's Birthday Weekend). An invitation is extended to all clubs and interested parties. You should certainly attend this unique get-together of the camera fraternity under very congenial surroundings. G.S.G.

### THE CAMERAMATEURS

Our third print competition for the year was held on March 14 and the results were: *Advanced Grade*: 1, K. Aston; 2, I. Wilson; 3, Patricia Aston. *A Grade*: 1, A. Haig; 2, R. Hooten; 3, A. Haig. *B Grade*: 1, H. Hayes.

On March 28, we were entertained by Detective Merritt who gave us a comprehensive insight into the methods used by the police force in the photographic detection and the prevention of crime. Also on the same evening, we held our first colour slide point score competition. The first placings created some discussion as the results were so close. The placings were: 1, I. Wilson; 2, A. Haig; 3, J. Spiteri.

Anyone who is not a member of a camera club is missing the best that amateur photography has to offer. If you are interested in joining a progressive club, a telephone call to FB 3220 will enable you to obtain all particulars. I.H.W.

### MANLY CAMERA CLUB

On Feb. 16, our guest speaker was Mr. Michael Langtree who screened a cross-section of his colour slides. Most of Mr. Langtree's slides were taken through a pola screen and as this was the first screening of this type of slide at the club, it proved very interesting.

The third lecture in our Photo Technique series entitled *Negative Processing* was held on March 1. This feature is a great help to members, especially the beginners. Two competitions were held on this evening and Mr. T. Douglas was called upon to judge, and the results were: *Water—A Grade*: 1, H. Duit; 2 and 3, H. Furnell. *B Grade*: 1, R. Banfield; 2, B. West; 3, J. Francis. *Record*: 1, K. Musgrave; 2, I. Tringham; 3, G. Goss.

A Practical Night, entitled *Portraits by Flood and Flash*, was held on March 5; Mr. Vic Joyce gave a demonstration and talk on *Portraiture* with members acting as models. Thirty odd members were present with cameras, and no doubt a lot of film was used.

Visitors and new members are welcome at any of our meetings. For information please ring the Secretary, H. Furnell, 25 Quirk Road, Manly. Telephone: XJ 2180. E.B.C.

### NORTHERN SUBURBS CAMERA CLUB

Having settled into the new meeting rooms at the Congregational Church, Chatswood, the club has been very active over the last month. The results of the open competition on March 8, judged by Mr. Ken McDiarmid, were: *A Grade*: 1, F. Cowper; 2, L. R. James; 3, J. K. Jackson. *B Grade*: 1, D. Storey; 2, E. Putt; 3, H. Brook. *C Grade*: 1, J. Vanzell; 2, A. J. Mitchell; 3, J. Vanzell. Many thanks are due to Mr. R. J. Nasmyth who delivered a very forceful lecture *The Control of Contrast by Development*.

On April 5, a *Still Life and Table Top* Competition was judged by Messrs. E. Springett, J. K. Jackson and A. K. Dietrich and the results were: *A Grade*: 1 and 2, K. Dietrich; 3, L. R. James. *B Grade*: 1, D. Storey; 2, A. McGillivray; 3, J. Nicholson. *C Grade*: 1, Mrs. S. McLure; 2, A. J. Mitchell; 3, D. McDonald. On

the same night, a Colour Competition from the Newport Outing was screened. The contest was judged by Mr. L. Cowper and the results were: 1, A. K. Dietrich; 2, D. McDonald; 3, E. Springett.

The series of lecture on *Simple Photographic Technique* is scheduled to start on May 10. All who are interested should contact the secretary, D. R. Glanville, 124 Merrivale Road, Turramurra, without delay. Telephone: JJ 4725. Visitors are especially welcome at any of the club's meetings. R.M.J.

### GARDEN ISLAND CAMERA CIRCLE

At the Annual General Meeting the following officers were elected for 1956: *President*, P. Deane. *Vice President and Publicity*, L. Hoggard. *Secretary*, W. Glading. *Asst. Secretary*, A. Braybrooke. *Treasurer*, R. Templeton. *Print Director*, R. Soutar. The February meeting was devoted mainly to the Syllabus. In compiling this we were very materially assisted by the list of Subject Definitions issued to all affiliated clubs by the Photographic Council of N.S.W. We also had the pleasure of welcoming two new members to the Circle, Mrs. Jenkins and Miss Mison.

A competition, "Seascape", was held at the March meeting and resulted in a good display of both black-and-white and colour work. The judge was Mr. M. Hind of Kodak Ltd., who was an interesting and informative commentator on both prints and slides. Mr. Hind pointed out, among other things, that when making a picture containing foam, the foam should be as white in the print as it was in the original. If this were not so, then the print lacked quality. The awards were: *A Grade*: 1 and 3, P. Deane; 2, L. Friend; HC, N. Whittaker. *B Grade*: 1 and 3, B. Naudy; 2, Mrs. Jenkins; HC, A. Braybrooke. *Colour*: 1, 3 and HC, L. Friend; 2, B. Naudy; HC, P. Deane. L.H.

### LAKEMBA CAMERA CLUB

Our meeting on April 5, in the I.O.O.F. Hall, Lakemba, was well attended by both members and visitors and about sixty prints literally covered the walls of our new hall.

This was also the first night of the Colour Transparency Competitions to be held in conjunction with our listed Print Competitions. Judging of the Colour Slides had been completed prior to the meeting and the results and comments were given as the slides were projected. This was so successful that it was decided to judge the prints in the same manner and announce the results and comment upon same at the following meeting. We can only hope our three judges will stand up to the strain.

Several new members were welcomed during the evening and final arrangements were made for our Outing to Minto. Further ideas to raise money for club equipment were announced and all present promised their full co-operation.

After the General Meeting, Mr. H. Ainsworth gave an interesting talk illustrated with examples of his own work entitled *Noel Print Processes*.

Competition results were: *A Grade—Open*: 1, R. Wotton; 2 and 3, B. Sykes; HC, H. Ainsworth. *Land-scape*: 1 and 2, R. Sansom; 3, R. Wotton. *B Grade—Open*: 1, R. Kefford; 2, H. McInnes; 3, J. Mather; HC, L. Reynolds. *Land-scape*: 1, H. McInnes; 2 and 3, R. Kefford; HC, D. Saint. *Colour Transparencies—Open*: 1, 2 and 3, R. Kefford; HC, R. Smith. *Land-scape*: 1, R. Kefford; 2, J. Mather; 3, R. Kefford; HC, R. Rodger.

Visitors are welcome at our meetings and prospective members are requested to contact the Secretary, R. Hodgson, telephone UL 1011. R.H.

### WAVERLEY CAMERA CLUB

Our Third Annual Exhibition was held on March 24 at our club rooms in Grosvenor Street, Bondi Junction. As with previous exhibitions, this event was very successful, with a fine display of prints and a large number of people viewing them throughout the day.

The Print of the Year Competition was won by L. G. Clark with a 'beachscape'. Several other prints raised very favourable comments from the judge Mr. Barry Townsend, and from other well known identities of the amateur photographic world.

The meeting on March 29 was a competition night. The results in B grade were: *Night Study*: 1, R. Ashcroft; 2, T. Sterne; 3 (Equal), R. Ashcroft and W. Kavanagh. *Still Life*: 1, J. Butler.

Visitors are always welcome at any of our meetings, which are held on alternate Thursdays at 8 p.m. at No. 1 Grosvenor Street, Bondi Junction. N.M.

### KADINA CAMERA CLUB

At the monthly meeting an interesting talk was given on *Black-and-white Reversal Processing for 35mm. Transparencies*. The winners of the *Sunset* Competition were: 1, K. Sobey; 2, J. Tregenza; 3, W. Bowman.

More movies were screened at this meeting in preparation for the final judging next month of the Annual Competition. Arrangements are being made for a display of the club's work to be shown to the general public. D.H.W.

### SUTHERLAND DISTRICT CAMERA CLUB

The meeting on March 8 was well attended; the set subject for the evening was *Humorous and Novelty*. The judging was carried out by Mr. M. Hind of Kodak Ltd. and the place-winners were: *Colour*: 1, W. Nichols; 2, Patricia Nichols; 3, W. Nichols. *Prints—B Grade*: 1, 2 and 3, C. T. Smith. *C Grade*: Iris Smith (all three awards). A general discussion and criticism of the prints and slides took place. Members find these discussions helpful in eliminating mistakes in composition and printing technique.

The competition on March 22, was *Landscape* and the subject was a popular one. The judging was again expertly handled by Mr. M. Hind. The results were: *Colour*: 1 and 2, W. Nichols; 3, J. McCarthy; HC, J. McCarthy. *Prints—B Grade*: 1, L. Marsland; 2, C. Green; 3, L. Marsland; HC, C. Smith. *C Grade*: Gwen Hayhow (all three places). It is interesting to see the general improvement in the work submitted, and it is expected that a few of the B graders will be competing in A grade when the new year starts in June.

A very pleasant Harbour Cruise was enjoyed in conjunction with the Caringbah Club, and should assist in providing subject matter for a forthcoming competition.

Meetings are held at the club rooms, Toronto Pde., Sutherland, on the second and fourth Thursdays in each month. Visitors will be welcomed. For information please telephone LB 2567 (W. Glading) or LB 2201 (C. Smith). C.T.S.

### PANANIA AND DISTRICT CAMERA CLUB

During the month of March we held our first Print of the Year Competition which produced some of the best work yet exhibited by the members. The print section was judged by Mr. G. S. Gow, of the Y.M.C.A.C.C., and the colour section by Mr. John Clucas of the Kodak Lecture Service. The results were: *Print of the Year*, E. Hassel. *Portrait of the Year*, M. Miles. *Colour Slide*, J. McKinnon. *B Grade Trophy*, E. Hassel. *C Grade Trophy*, M. Miles. *Point Score—C Grade*, R. Jacka. *Colour Point Score*, J. McKinnon.

On April 4, members held their Annual General Meeting and the Election of Officers resulted: *President*, V. Walpole; *Senior Vice-President*, J. Adams; *Junior Vice-President*: R. Jacka; *Secretary*, M. Miles; *Treasurer*, W. Hilton; *Publicity Officer and Librarian*, K. Ford.

The club is now affiliated with the N.S.W. Photographic Council; therefore any other club wishing to contact us can do so through the Council or by contacting the Publicity officer, telephone: UY 9563.

K.F.

### WENTWORTHVILLE AND DISTRICT CAMERA CLUB

Our first meeting for the year was held on Feb. 10, when a *Colour Transparency* Competition was held. The results were: 1 (Equal), R. McCallum and K. Orchard; 2, R. McCallum.

The Annual Meeting was held on March 9, when the constitution was adopted and the Officers for 1956 were elected, the Officers being: *President*, J. Smith; *Vice-Presidents*, R. McCallum and W. Grist; *Secretary*, C. Court.

New members and visitors are welcome. Please contact the Secretary, C. W. Court, 12 Mount Street, Wentworthville, N.S.W. C.W.C.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

Member C. Collins gave a one man show of transparencies taken in and around the B.H.P. Steelworks at an outing on March 13. Many scenes around the furnaces and rolling mills were very spectacular and aroused much interest among members and visitors.

W. H. McClung, who usually writes these notes, is in hospital. All members and friends hope he will be back with us soon.

Competitions for March were: *Open—A Grade*: 1, E. Kimble; 2, E. Norris; 3, M. McNaughton. *B Grade*: K. Cordwell; 2, A. Thomson; 3, O. Melmeth. *Animal or Bird Study—A Grade*: 1, M. McNaughton; 2, K. Flisiowski; 3, W. H. McClung. *B Grade*: 1, O. Melmeth; 2, A. Thomson; 3, R. Johnstone. Our Acting President, C. Collins called on individual members to give their opinions of each print, and an excellent discussion ensued which was enjoyed by all.

The society has gained quite a number of new members this year and the meetings and competitions have been well attended. P.L.L.

### INTERNATIONAL CAMERA CLUB

A club is being formed in England with the following objectives:

1. To enable members to correspond and exchange photographs with other members in all parts of the world.
2. To assist beginners by putting them in touch with experienced members who will be willing to assist them in all matters relating to photography, free of charge.
3. To publish a magazine, available to all members, composed of articles and photographs submitted by members from all parts of the world.
4. The policy of the Club will be decided by founder members, and ideas and suggestions will be welcomed.
5. Founder members will pay a subscription of Ten Shillings for Life Membership.
6. The Club is non-political, non-profit making organisation.
7. All communications must be accompanied by a stamped addressed envelope. Address inquiries to The Secretary, Leonard Bunn, Bramblehome, Crescent Road, Canvey Island, Essex, England.

# The AUSTRALASIAN PHOTO-REVIEW

Editors: KEAST BURKE, A.R.P.S., A.P.S.A.  
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A FREELANCE IN ARNHEM LAND, PART III (CONCLUSION).  
COLOUR REPRODUCTIONS FROM THE FOURTH "A.P.-R." KODACHROME CONTEST  
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# Elements of Pictorialism



By KEAST BURKE, A.R.P.S., A.P.S.A.

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## A

**ABSTRACT** . . . The abstract picture avoids any resemblance to real or living things, the idea being that the mind is left free to enjoy the composition of mass and tone, or of colour, as the case may be.

**ACCENT** . . . A term applied by painters to something added to a particular area with a view to increasing the interest. If the objects generally are vertical, the accent should be horizontal; if they are horizontal, think of a vertical accent.

**ACCESSORY** . . . In far too many subjects (such as home portraits, landscapes with figures, etc.) is the value of the simple accessory overlooked. The face alone, the figure by itself—these are seldom sufficient to provide that desirable quick clue to your story.

*Reprinted with additions and  
amendments from Jan. 1943*



**AERIAL PERSPECTIVE . . .** An art term used to indicate that the distance in a landscape should appear further away than the middle distance, and, similarly, the middle distance should appear to be further away than the foreground. In photography this can be done by means of tonal gradation. Normally, the interest should be allowed to develop easily and naturally from the foreground into full appreciation of the landscape.

**AGAINST THE LIGHT . . .** or With the light or With a degree of Side-lighting? . . . The only rule here must be *to have lighting to suit the subject.* (See also "Lighting.")

**ALBUM PICTURES . . .** Not by any means to be disdained: snapshots represent probably 99 per cent. of amateur photography the world over. Three points: (1) Make album pictures worthy of your knowledge of the art. (2) Do not ask to have them criticised on pictorial grounds. (3) Let your album be in modern style. Groups of allied subjects can be placed together; the prints should be properly trimmed to the areas of interest, while the best of each group should be made into a small enlargement to give necessary variety.

**ANIMAL PORTRAITURE . . .** This should be handled with just as much care as would be exercised in the portraiture of a human suffer. Avoid: (1) The usually-inseparable trio of harsh lighting, under-exposure and under-development. (2) Ill-considered camera angles and working at too-close range, leading to fuzziness and distortion. The "nose-on" position is always an unsuitable pose for animals—all the more so when using cameras with lenses of short focal length.

**APOLOGUES . . .** Apologies are out of place in photography; better not to show your picture than to apologise for it. A photograph must stand on its own merits, while the apology is practically an admission of failure.

**ARCHITECTURE GENERALLY . . .** Points are: (1) Part is usually better than whole. (2) Study the lighting. (3) Avoid tilting the camera unless you plan for subsequent rectification of the verticals, or horrible thought, you want it that way!

**ARCHITECTURE—MODERN WHITE BUILDINGS . . .** These are sure to appear far too glaring when photographed by the hard light of noon. Get them *very* early in the morning or late in the evening. Incidentally, the shadows will be more interesting at these times.

**ARCHWAY . . .** Do not cut off bases of the pillars, one pillar altogether or a piece of the arch. A low viewpoint might be considered in order to reduce the amount of ground included in both the immediate foreground and in the middle distance. Think of introducing a figure to increase interest. Give full exposure.

**ART, CREATIVE . . .** All persons are capable of creative art and of enjoying the deep satisfaction brought about by the sense of creation and expression. Apart from the obvious essential of manual or technical dexterity, the artist needs sensitivity to his visual world, together with the facility for absorption and retention.

**ART, SINCERITY IN . . .** The prime essential in any artistic endeavour is *sincerity* of purpose. (M.W. says, "I don't care whether it is sincere or not, so long as it hits you 'wham!'." That may be so—but only for the first few minutes. See "*Attraction at First Glance*,".)

**ATMOSPHERE . . .** Correct atmosphere is a pleasing addition to any print, but remember: *Atmosphere by itself may be insufficient to carry the day.*

**ATTRACTION AT FIRST GLANCE . . .** "Many of our salons to-day are made up almost entirely of prints which amuse or interest at the first idle glance, but which pall at any long-considered attention. This is not photographic art. This is decadence."—*Frank R. Frappin*. (Decadence is surely much too strong a word.



## B

**BACKGROUND** . . . Watch it, watch it, and watch it again! It should not contain any obvious error (as noted below), yet, at the same time, should contribute its share to the general composition and interest of the picture.

**BACKGROUNDS** . . . Outdoor Portraiture, Close-ups, etc. . . . Mortensen lists "Seven Deadly Errors," viz.: (1) Confused and over-detailed—although such a background may be quite logical. (2) Contrasty, i.e., containing the tones of strongest emphasis (similarly, over-bright or solid black). (3) Violently out-of-focus—fuzzy blurs and blobs. (4) "Traps"—light patches of sky or other background of distinct and definite shape, made more pronounced by the dark tones which outline them. (5) Unsuitable—manifestly wrong environment. (6) Dwarfing the subject—elements in the background so large and imposing as to attract an undue amount of attention. (7) Background wrongly placed or planned with regard to the balance of the subject matter.

**BACKGROUND, CONTINUOUS** . . . A single sheet of grey cardboard or stiff mounting paper shaped to provide both background and foundation for a still-life or flower study will avoid the usual eye-catching join which occurs when these items are in two separate pieces.

**BACK VIEW OF FIGURE** . . . Too often do we see back views of people engaged in sitting, walking, working, etc. The back view should be avoided unless it is needed to add point to the story (i.e., the old woman bowed down with sorrow, the porter with his heavy burden).

**BANALITY** . . . Sometimes it is possible to do something with the commonplace, humdrum, or banal subject—but the odds are very much against you. Pass by such subjects, unless you are prepared to study them carefully and really make something out of them.

**BAS RELIEF** . . . When a print is made from a negative and a diapositive that have been bound together so that they are slightly out of register, the result is a picture in bas relief. Useful because of its novelty in certain subjects such as architectural and mechanical studies, but has a limited application.

**BEAUTY** . . . "The hours when the mind is absorbed by beauty are the only hours when we really live; so much the longer we can stay among these things so much the more is snatched from inevitable Time. . . . These are the only hours that are not wasted—these hours that absorb the soul and fill it with beauty . . ." (Richard Jeffries.)

**BLACK AREAS** . . . There is *no appeal* in a large solid black area. Blacks can often be reduced to the small accent that may be required for emphasis. Moreover, there is always the danger that the modelling will be "swallowed-up" by the solid background.

**BREAKING THE RULES** . . . In photography, as in any other art, you are quite at liberty to break the rules . . . if you have a good and sufficient reason for doing so. After all, there is no harm in *knowing* the rules first. "The man of genius does not make mistakes; his errors are volitional and are the gateways of discovery." (James Joyce.)

**BRIDGES, MODERN** . . . Hopeless pictorially, except, perhaps, at close range for minor patterns.

**BULLOCK TEAMS** . . . Flocks of Sheep, etc. . . . The photographer from the city is attracted by the novelty of these subjects, and owing to undue haste often fails to secure a completely successful photograph. The best set-up is to have the animals coming around a bend in the road and to work from an elevated viewpoint.

**CAMERA SHAKE** . . . Much more common than generally realised when exposures are slower than one-hundredth of a second. Do not be slow to take advantage of any firm means of support that may present itself—not, of course, forgetting the tripod.

**CAMERA TECHNIQUE** . . . Should be automatic. Be so familiar with handling your camera that you will never lose a picture through failing to focus or turn the film, etc.

**CENTRE OF PICTURE** . . . Not normally the place for the principal subject. But there are exceptions, of course—usually when the object is large and of a direct and dramatic nature.

**CHAIROSCURO** . . . The technique of aptly distributing, in a picture, the lights and shadows.

**CHARACTER STUDY** . . . A portrait expressing strong character or personality, rather than a "portrait in character" in the stage sense. They are usually full of human appeal—we could do with more of them.

**CHILDREN'S FACES** . . . Make delightful subjects . . . with one proviso—that they not be shown as covered with jam, ice-cream, or chocolate, or trying out Daddy's pipe.

**CLOUDS** . . . You get them automatically with your cloud filter—but only too often, alas, are they the *à la* clouds (either dominating masses of cumulus, or evenly-patterned mackerel, or strongly-defined parallel bands). Only very seldom will this type of cloud fail to 'run away' with your subject. Actually the 'cloudscape' portion of your out-of-doors scene requires composing just as carefully as does the landscape—there must be perfect balance between the two. Generally speaking, a simple landscape will stand a fairly strong cloud arrangement, and *vice versa*.

**COLOR** . . . Do not be led astray by elements of colour—be they either specific or general in their nature. Unless loaded with colour film, your picture will necessarily be in black-and-white, and its success or failure will depend on lines and masses rendered in these hues only. Many workers carry a blue monochrome filter in their pocket.

**COMPOSITION** . . . Hundreds of definitions, thousands of rules have been formulated. Suffice to say a composition is an idea expressed in a rhythmical manner so that it may be the better understood.

Instinctive realisation of its principles can be developed by regularly studying good pictorial work. In this way you teach yourself to express your motive in a forceful yet harmonious manner. (See also "Convention" and "Pictorial Photography".)

**COMPOSITION, 'NEGATIVE'** . . . Half the battle is over when you have assimilated most of the points which detract from the most efficient presentation of your "idea".

**CONTRASTY SCENES** . . . For contrasty scenes give full exposure and limited development.

**CONTRÉ-JOUR** . . . French art term for "against-the-light." In working against the light remember to increase exposure and slightly reduce development time. Alternatively, arrange supplementary lighting to relieve the shadows.

**CONVENTION** . . . You may say "the rules of pictorial photography are 'only a convention'." The reply is that art of every type must necessarily be based on conventions. For example, think of the conventions of the drama, of ballet, etching or poetry, of grand opera—all of which have been developed throughout the ages in order that the maximum emotional effect can be gained through that particular art.

**CONVERGING LINES** . . . Converging lines increase the interest of the area at which they point. If there is nothing of special interest in this area one naturally feels rather disappointed. Consider this point in photographing roads, rivers, railway lines, etc.

**COSTUME ELEMENTS** . . . Make sure that these are not overprominent. e.g., patterned pullovers, black hats or ties, white collars. Such can quite easily become far too important a note in the composition.

**CRAFTSMANSHIP** . . . In addition to its creative value, photography provides opportunity for the stimulating exercise of craftsmanship. "In the darkroom, the hands' old function of working with tools is revived: skill, dexterity, manual and mental cunning are called into play—a man is on his own, and he likes it!" (*Arthur Rowckman*.)

**CRITICISM** . . . Never be unduly severe in your comments on the work of the budding pictorialist. Appreciate any good points in his efforts; encourage him, bring him along the path of self-development, until at length he can accept constructive criticism in the spirit in which it is offered.

**CROWDING** . . . In a still life or flower study, keep well in mind the principle of decorative quality. The idea is to have your elements not so close together as to give an impression of crowding, nor so far apart as to produce a feeling of emptiness.

## D

**DARKS** . . . The "darks" are important parts of any picture, and *should mean something*. Only too often do we see ugly, odd-shaped, or meaningless shadows. Remedies: (1) Try and make your darks and shadows *mean something*; (2) or else reduce their strength by means of a reflector or other supplementary lighting.

**DECORATIVE QUALITY** . . . We do not see anything like enough decorative studies. We have a feeling that Australia offers much in this direction. Keep the feeling oblique—avoid regularity, formality, or over-decoration. In many other subjects, too, the feeling of decorative quality might well be introduced.

**DEFINITION, LACK OF** . . . To-day and since its earliest days our art has been proud of its faultless definition, "that superb quality of photography." Absence of this essential attribute will "definitely" handicap you!

**DEPTH OF FIELD** . . . It is one of the sadnesses of photography that we are apt to get *plenty of depth of field* when we could do with a degree of tonal differentiation, that we *lack depth of field* when we want it most. Undoubtedly this is a subject that needs a trifle more study!

**DIFFICULT SUBJECT** . . . Accept the difficult subject as a challenge—a challenge to get the utmost out of it.

**DIRECTION OF MOVEMENT** . . . A sense of movement, or of leading lines, in the direction from right-to-left is more powerful than one moving from left-to-right. Presumably this is because we are much more accustomed to left-to-right movement because this is the accepted method of reading (in the Occidental world, at any rate). On the other hand, if a sense of free movement is required, rather than impact, by all means let the feeling be from left to right.

**DIVERSE OBJECTS** . . . Generally speaking, diverse objects, or those of greatly differing type, make for difficulties in arrangement; they are what one would call *intractable*. An example seen recently included two flowering yuccas, a shrub, an expanse of water, two park railings, some stone steps with stone balustrade.

**DIVISION** . . . "Anything that tends to divide a picture and so destroy its unity is a weakness." (*Ricardo*).

**DOCUMENTARY** . . . Pictorial aspirations should not necessarily lead you away from the illustrative, the interesting record, the documentary, "the making of typically casual, typically-photographic comments on the world about you." But they must still be well-composed and show good technique—preferably show the onlooker something he may not have thought of or is unlikely to have the opportunity of seeing. It is unfortunate that the world should, somehow or other, have become associated with photographs taken in slums.

**DOUBLE EXIT** . . . An arrangement in which the eye is given a choice of two pathways in leaving the foreground for the middle distance. If this shows signs of happening, a new viewpoint should be selected.

**DRAPERY** . . . The use of a cloth or fine net draping in suitable tone should always be kept in mind as a background in still-life, flower studies, home portraits, etc. It is also useful for subduing over-strong lighting, such as raw sunlight.



EDGE OF PICTURE . . . Is not a support, and should not be so used in respect of bridges, archways, etc.

EMOTIONAL IDEA, UNITY IN BASIC . . . No foreign element should appear which is at variance with main emotional theme, *i.e.*, you should not mix humour with dignity, delicacy with threats, charm with mystery. The general tonal range should likewise be in harmony.

ESSENCE OF THE SUBJECT . . . In both your selection of viewpoint and your plan for trimming give careful thought to the *essence* of your subject. Be ruthless; consider everything extraneous unless it adds to the idea, to the atmosphere, or to the composition.

EQUAL DIVISIONS . . . Anything approaching equal divisions should be avoided, whether in the foreground, middle distance or background. Take steps to remedy such occurrences before you expose.

EYE-CATCHING . . . Applied by the critic to anything which is a distracting element and tends to draw interest away from the composition or subject-matter. "Eye-catchers" may be almost anything—glaring white or solid black patches, out-of-focus "blobs", geometrical shapes, patterns, or "joins." Recognition of eye-catchers should come first in your practice of *Negative Composition*.



FIGURES IN ARCHITECTURE . . . These are not included as often as they might be. But they must be harmonious in nature and balance properly.

FIGURES IN LANDSCAPE . . . Not indispensable where the landscape has sufficient merit on its own account. On the other hand, a figure will often add life and interest or emphasise the main idea. The figure must harmonise with the mood. Better no figure than the unsuitable figure. (*e.g.*, fellow camera club member!)

FIGURES NEED SPACE . . . Figures must have space to look ahead, space to move forward or upwards.

FLAT SCENES, TECHNIQUE FOR . . . For flat scenes give slightly less than full exposure and develop a little longer than normal.

FLOWER AND BLOSSOM STUDIES . . . Main difficulties appear to be:

- (1) *Too simple*, *e.g.*, just two blossoms without other accessories—remember, you cannot very well make a composition out of two almost similar objects. (2) *Too complicated*—always have the secateurs handy with a view to eliminating duplicated, defective, or superfluous blossom, eye-catching twigs, etc. (3) Should be really a study, and not just a portrait of one or two flowers; should suggest to the beholder that thought has been given to the grouping.
- (4) Avoidance of repetition—in the case of three or four blossoms of the same size, one should be dominant. (5) Backgrounds should contain elements of interest, *i.e.*, show slight mottling or gradations of tone—rather than just plain black or plain white.

FOREGROUND (and Nearer Middle Distance) in Landscape (and Tree Studies) . . . (a) In the majority of cases the ground areas are too light in tone to provide the requisite solid foundation. (b) Small stumps, litter of dead branches, etc., are often present which could have been easily removed before exposure.

FOREGROUND TO A GENERAL VIEW . . . Should contain elements of appeal so that this area will add its quota of interest to the whole. It should neither be too dominating nor should it tend to divide up the picture.

FOREGROUND TRIANGLE . . . Often seen in landscape or tree studies which have been photographed on a hillside. It makes a definite geometrical shape, so avoid or minimise as far as possible.

FORM . . . Appreciation of form, line, and the other elements does not necessarily come easily. ("... art was their blessedness, and is mine also; but *form* was their daily study and their torment. *Form* is something which the good Creator does not offer us as a gift."  
—*Franz Marc*.)

FORMALITY . . . is applied to equidistant spacing, to duplication or multiplication of exactly similar objects, etc. These produce a feeling of undue formality that is foreign to the pictorial idea.

FORMAT . . . Decide definitely whether your interpretation is to be upright, square or horizontal. Basic thoughts—upright for strength, height, dignity; horizontal for repose; square for patterns, textures and close-ups. But, of course, there are exceptions, and you can always change your mind.

FRIEZE . . . A type of arrangement which depends on a certain degree of repetition for its interest. A frieze picture must stand or fall on its own merits, as obviously the regular rules of composition can hardly be applied.

FRONTAL VIEW . . . Do not be in too much of a hurry to make an exposure from the front, be it portrait, *genre* or still-life. Unless relieved by a special element, such as distinctive lighting, the frontal view is likely to be the weakest view.



GATE . . . Unless the "closed gate" idea is part of the story, any gateway in the immediate foreground should be opened, wholly or partly to permit "entrance" to the picture.

GENRE . . . A style of picture which portrays a scene or incident of ordinary life in its most natural form without pose or artifice.  
(*Modern Encyclopedia of Photography*.)

GEOMETRICAL ELEMENTS . . . Small elements of a geometrical nature will often exert a degree of importance that is quite out of proportion. Watch for those X's, Y's, and U-formations, also triangles.

GRASS . . . Grass is an unsuitable background for small objects, such as lizards, rabbits, dolls, etc., for the reason that it is very definite in texture, with the leaf-spears exhibiting strong highlights and heavy darks, especially with side lighting.

GROUPS . . . The figures in a pictorial group should have a common mutual interest, so that unity may be secured.



HANDS . . . Hands at work form a most interesting (yet neglected) subject for photography. (1) Watch your accessories and background. (2) Let your background convey the atmosphere. (3) Avoid banal subject matter, unless it can be treated in a particularly striking manner.

HISTORICAL . . . There are two aspects—the pictures we are able to take of old buildings that have an historical association, and the buildings and events of today that may have an historical value in time to come. Both pursuits are highly commendable.

HORIZON . . . Generally speaking, should be above or below the centre of the picture. (*See also "Division."*)

HORIZONTAL ELEMENTS . . . Photographs made along the beach and foreshores, etc, usually suffer from a preponderance of horizontal elements. You should endeavour to break-up any tendencies of this kind. Look for the (rather rare) elevated viewpoint.

HASTE . . . Far too many pictures show every mark of undue haste, lack of a little preliminary thought. At the same time do not neglect to train yourself to work quickly, so that you can operate speedily should the need arise. (*See "Impatience."*)

**I**DEAS . . . The most precious thing in photography. Never, never waste them by failing to secure the very utmost from each and every one of them.

IMPATIENCE . . . "In print criticism one reads of errors of exposure, of lighting, of composition, or of viewpoint, but we do not recollect any reference to *impatience* as possibly lying behind all these various faults, nor do we remember specific recommendation to an organised study of each aspect in turn, taking them in detail until every possibility of fault has been eliminated and the photographer can make his exposure with justified optimism."

("The British Journal of Photography")

IMPRESSIONISM . . . A style of art which aims at depicting vividly the initial impression registered upon the observer's mind on viewing an object, without any regard to conventions of lighting and composition.

INTEREST CENTRE . . . This should be definite in nature and emphasized by the lighting; never weakened by it. (See also "Principality.")

INTEREST, SLIGHTNESS OF . . . In some subjects the interest is naturally slight and calls for "building-up" by the inclusion of some additional element. This particularly applies to atmospheric studies.

INTERIORS . . . Architectural interiors appear to be out of favour as subject matter. Of those which we do see, too many are lacking in definite composition. Do not be in too much of a hurry with interior pictures—study every detail of the arrangement carefully.

ISOLATION . . . Isolation is a powerful factor; it will attract the eye from much larger and more important constituents. Avoid isolated tones, especially those embodying elements of contrast, when they have no relation to the principality.

**J**OINTS . . . A term applied when obviously unrelated things touch one another to the detriment of the composition. Trees, boats and lamp-posts growing out of heads are familiar examples of joints.

**K**EY . . . A term used in relation to tone values of a photograph. When light tones predominate a subject is said to have high key; a photograph printed mainly in dark tones makes a low-key picture.

KODAK . . . The registered trade mark of the Kodak companies throughout the world. A 'coined' word, it is the only one capable of being pronounced exactly the same way, no matter the language in which it is spoken.

**L**ANDSCAPE . . . An impression (not necessarily an exact copy) of naturally occurring scenery. Trees, houses, figures, rivers, etc., are sometimes included as accessory interest.

LIFE . . . Do not run away from Life—there is no limit to the photography of Life and the way human beings live. (Limiting factor for most of us is that, perforce, we must be "week-end photographers.")



LIGHT, AGAINST THE . . . A valuable artifice that enables you to emphasise form and mass and at the same time to reduce unwanted detail. (But do not forget the lens-hood or some alternative form of shading the lens—likewise the necessary increase in exposure.

LIGHT TONES NEAR EDGES OR CORNERS . . . These inevitably lead to a scattering interest. If they cannot be avoided in the original they should be toned down during enlarging ("flashing"—local fogging) or by subsequent control.

LIGHTING . . . Lighting is everything—upon your skill in using it or waiting for it or planning it depends the success of your photograph. A recent writer goes so far as to say ". . . lighting is far more important than composition . . . in fact, *lighting is composition*."

LIGHTING IN OUTDOOR PORTRAITS . . . *overhead or noon light* is the *wrong light*. Not only is it too strong, but it puts the shadows in the wrong places, causes the eyes to be lost and puts a heavy shadow under the nose. Use a soft light, suitably balanced.

LIGHTING—ONE DOMINANT SOURCE . . . You can have as many actual sources of light as you like, but the beholder must gain the impression of *one* main source.

LIGHTING . . . Avoid over-strong lighting which leads to "over-exposed" highlights and heavy shadows, e.g., a still-life photographed by "raw" sunlight. Better to use a weaker light, increasing exposure accordingly.

LINES, LEADING . . . Applied to straight or curved lines that are fairly continuous in nature and have the effect of leading the eye along the direction of their length. Naturally they should bear some definite relationship to the composition. On the other hand, one encounters subjects with rather intractable leading lines (e.g., masts, spars, deck, and rigging of a small sailing boat photographed at close quarters).

LITERALISM IS TOO EASY . . . "Literalism is too easy for the photographer. He points, he snaps the shutter and he has the facsimile. But he hasn't a *picture* . . . The artist has no facsimile-machine. Before putting crayon to canvas, he must decide who, what, where and why."—*Vincent McGarrett*. (Colour workers please note!)

LIVING WITH A PICTURE . . . Not perhaps the only test, but certainly a valuable one from a personal viewpoint. If you can live with a picture, it must have something.

LUMINOSITY . . . Applied to that welcome quality of rich and glowing light—a very desirable component of many pictures.

## M

MARINE, SHIPPING AND . . . Within this category come such subjects as seascapes (which include lakes and estuaries), ships, wharves, yachts, small boats, etc. Photographically speaking, the word "Marine" usually applies to the sea, the loading of craft, sailing and fishing; and to the personnel and impedimenta of maritime occupations when photographed *in situ*.

MIRROR EFFECTS, FOCUSING FOR . . . Remember that the mirror image is a *virtual* one, and is, therefore, twice as far away.

MONOTONOUS TONES . . . Black and White (*plain areas*) are completely without interest; grey is not so bad, but your grey should show some gradation of tone.

MONTAGE . . . Is achieved by superimposition during printing, by cut-out objects pasted upon an existing print which is again reproduced photographically, or by means of transparent supports as used when making cine cartoons.

MOOD . . . To arrive at a suitable definition of the word, the noun must be coupled to an adjective. Thus we have a happy mood, a sunny mood, a grey mood, etc. Mood is perceived through our emotions; different people might interpret it in different ways.



MOTION . . . Is it the lively motion that has caught your eye in the subject—the sparkling brook, the gently swaying leaves of the willows? If so, put your camera away (unless, perchance, it be a movie model).

MOVEMENT . . . Can be applied to a photograph quite apart from such familiar connotations as "camera shake" or "high-speed photography." A picture with this attribute can be quite static in nature and yet convey a strong, barely-latent feeling of movement and vitality.

N

NEW, NOTHING . . . Remember, however modern our equipment, "there's nothing new under the sun" when it comes to subject matter in art. Poussin was expressing pattern studies in nature in 1630, and a hundred years later Piranesi was handling the same thing in architecture. Candid portraiture was practised extensively by El Greco, Velasquez and Rembrandt. Social documentation has never been more powerfully executed than by Goya and Daumier. One hundred years ago, at the very dawn of photography, Degas was practising in his oils the principles of "angle shot," "novel foreground," etc.

NIGHT STUDY . . . Usually refers to picture-making outdoors at night by available light. Night photography, on the other hand, includes working by flash or other manipulated light to photograph subjects otherwise invisible at night.

NOW, NEVER OR NEXT TIME? . . . This is a pretty problem, and one incapable of solution maybe. Many subjects occur but once in a lifetime; if you have not your camera with you to capture it at the moment, the chance may never occur again. On the other hand, you will encounter many a subject with possibilities—yet which for one reason or another is not quite ripe for photography. Make a note of such subjects, with suitable comment, for future reference.

P

PARKS AND GARDENS . . . The chances of finding a pictorial picture here are remote. Leave your camera at home—unless, maybe, you just want a photograph of a tree shadow along the grass or pavement.

PATTERN . . . Patterns can be full of interest. If they are too simple, like a brick wall, they are monotonous; on the other hand, they can be too complicated to understand. The trick is to get your pattern-study in-between these extremes. Perfect technique may be considered an essential. Avoid strong contrasty cross-lighting, heavy shadows, etc., as likely to prove disruptive of your basic conception.

PHOTOGRAM . . . Pictures without cameras. Opaque objects, such as leaves or a sprig of fern, are arranged on a sheet of printing paper, which is then exposed to light and developed. (Incidentally, sixty years ago, the word was synonymous with a well-planned well-executed photograph.)

PICTORIAL PHOTOGRAPHY . . . Photography which aims at *personally* expressing an idea or circumstance. A pictorial photograph is one which can be easily "read"—it can be understood by the observer because it has been correctly executed in its subject matter, composition and photography. As one idea is all that can be thoroughly appreciated at the one time, a pictorial photograph usually deals with only one. On the other hand, a record photograph normally embodies a comparatively large number of thoughts, the majority quite casually associated.

PICTORIAL PHOTOGRAPH . . . Some recent expressions of opinion: "A medium through which a man can blend his love of beauty and his need for self-expression" . . . "A photograph made to record an emotional impact of a scene, place or person upon the artist" . . . "An interpretation through a mood, expression or design" . . . "A message addressed to the human emotions and sensations" . . . "A print that is intellectually refreshing and stimulating, with good composition and excellent technique."

**PHOTOGENIC** . . . is derived from the Greek and means "recorded by light." Fox Talbot originally termed his pictures 'photogenic drawings'. Today, alas, the word appears to have assumed a somewhat restricted application.

**PLOUGHING** . . . To the city dweller, such basic rural activities as ploughing, reaping, hay-stocking, etc., have an irresistible appeal associated with all the deep-seated romantic ideas that centre round the newly-turned earth, the sprouting grain, the eventual harvest of golden life-supporting wheat. Alas that the camera takes no stock of romantic ideas, but merely records in facsimile what happens to be in front of it, which, in most cases of such farm subjects, will be either (1) full of converging lines, as, e.g., the furrows; or (2) full of repetitive elements, e.g., the hay-stocks. These can sometimes be modified or toned-down by some interesting foreground element. A higher viewpoint should also be considered.

**POPLARS** . . . Pictorially these are very intractable, owing to their very definite shape. Moreover, they are usually set out in very definite rows. When photographing them, strive for some accent that will tend to reduce their severity. (Similar remarks also applies to Palms.)

**PORTFOLIO** . . . Always have a representative group of your best work to show visitors. A good portfolio is the best proposition as regards the larger prints. It can be made like the covers of a book, of heavy cardboard, cloth-hinged and covered with fabric.

**PRESENTATION OF THE PRINT** . . . Applied to mounting and titling—the last stage but an important one—execution must be neat, workmanlike and in good taste.

**PRINCIPALITY OR DOMINANT OBJECT** . . . This should be the most conspicuous part of the picture, either through size, position, contrast lighting, or some other reason.

**PUZZLE PICTURES** . . . We have no objection to the intentional puzzle picture. But in other cases please do not put too much of a strain on the interpretative powers of your onlooker.

## R

**REFLECTION SUBJECTS** . . . These are seldom successful unless drastically trimmed in order to avoid a worrying sense of duplication.

**REFLECTOR** . . . Inexpensive and easily employed yet almost universally neglected! The reflector will supply the necessary balance to the lighting when operating with a single source of light, i.e., direct sunlight, a single photoflood, etc. Reflectors can be designed to give any desired degree of reflecting power, but the over-powerful reflector should be avoided.

**REPETITION** . . . Repetition makes for duplication and monotony; yet, on the other hand, non-obvious repeating motifs (such as the echoing curve of shoulder and wheel) are often helpful. (See also "Frieze.")

**REPUTATION** . . . Jealously maintain your reputation—never show failures, semi-successes, photographs you are not really proud of. (See also "Apologies".)

**RHYTHM AND HARMONY** . . . Lines and tones should harmonise, should not strike discords (e.g., lines pointing in conflicting directions).

**ROADS AND TRACKS** . . . Subject matter should be clearly visible and occupy a substantial portion of the picture area. It should have definite composition, should appear interestingly and disappear gracefully. Avoid any feeling of abruptness. A suitable accent is all important.

**ROOM TO MOVE** . . . Moving objects generally should have room to move, should be moving into the picture rather than out of it. Similarly, heads of bending figures, etc., should not give the impression that there is about to be a collision with edge or top of the photograph.

SEASCAPE . . . Complementary to "Landscape"—a broad view of the open sea or coast line where the sea is a dominating feature. May include minor accessory items of marine interest. (*See "Marine, Shipping, and . . ."*)

SEEING EYE . . . "The ability to see the subject now in the front of the camera in the terms of the finished result, following on your ability to guide the multitude of factors involved into the interpretation you want." (*Merton Patter.*)

SELECTION, SIMPLIFICATION, SPECIALISATION . . . In these three words lies the guide-post to the road to pictorial success.

SELF-CONTAINED . . . A pictorial composition generally should present the feeling of being self-contained; should not leave you wondering about some outside element.—*e.g.*, a figure in a landscape looking out of it.

SELF-EXPRESSION . . . In every human being there is the latent desire to express himself objectively; if he is unable to do so, he feels unfulfilled. In this respect the photographer may count himself fortunate indeed.

SHARP DETAIL . . . Other things bring equal, the eye is always drawn first to any area of *sharp detail* (*e.g.*, if a smoothly-contoured vase is posed in front of a piece of patterned cretonne, the eye will see the floral pattern before it sees the vase, despite the fact that the vase may be considerably larger in area).

SILHOUETTES . . . Avoid (1) confused, unintelligible outlines; (2) conflicting backgrounds; or (3) having the silhouette a comparatively minor portion of the arrangement.

SHADOW PICTURES . . . possibilities in these—in fact, they definitely appeal. But please try and make them clear-cut and intelligible. Avoid clashes of thought, *e.g.*, delicate shadows on a strongly-patterned wall.

SINGLE ARTICLE . . . Obviously it is next to impossible to "compose" in an interesting manner a single article, or even two similar articles—yet it is astonishing how many workers try to do so without adding some further element.

SKETCH . . . The value of the preliminary rough sketch as a clarifier of ideas and saver of time and economiser of sensitised material cannot be over-estimated. Arrangements can be pencilled out at any time. It does not matter how approximate the draughtsmanship, for no one else is likely to see it.

SKY . . . as Background in Portraits and Close-ups . . . Rightly popular for this purpose, *but!* The "but" is that, for this purpose, one should not be tempted into adopting an unduly low view-point at close-quarters, with resulting gross distortion of legs, hips, etc., in the foreground.

SOLARISED . . . If a negative is temporarily exposed to the light during development, partial reversal will occur and prints made from it will show some degree of solarisation. Some very striking effects in portraits and figure studies have been obtained by the method but the results are not always predictable.

STILL-LIFE . . . Practically synonymous with "Table Top". The items composing a still-life should be those that are naturally related—there should be nothing irrelevant included.

STOOPING OR BENDING DOWN . . . A pose only too often seen in the *genre* or kindred subject. Unless the expression can be clearly seen, such pictures lose most of their force. (*See also "Back View"*.)

STRAIGHT LINES . . . Straight horizontal and vertical lines whose inclusion cannot be avoided can sometimes be minimised by bringing near to one or other of the margins.

## T

TABLE AS SUPPORT IN INTERIORS . . . The table is the obvious camera-support, but is always much too low. Something higher is required, say a chair on top of the table.

TABLES, CHILDREN OR ADULTS SITTING AT . . . Two points to watch: (1) Children generally appear too low; a cushion should be provided to give necessary added height. (2) Avoid chairs with high backs that will show as additions to your model's shoulders.

TABLE TOP . . . Broadly includes any deliberate arrangement of inanimate objects that is set up before a camera on a surface such as a table top. Models, bric-a-brac, fabrics and geometrical objects are often used, (with not a great deal of success, it might be added).

TANGLES . . . Tangles of anything are to be avoided. We lament the fact that so much of the Australian scene is undoubtedly in the nature of a "tangle."

THEATRE . . . Ask the management for permission before attempting to take photographs of stage presentations.

TIME OF DAY . . . Lighting in outdoor subjects depends substantially upon time of day. Never waste a subject with possibilities through laziness and consequent failure to go back to that subject, perhaps in the afternoon, or maybe early (perhaps very early) next morning.

TOGETHER . . . Keep your lights together and your darks together. Lights and darks all over the place tend to scatter interest and produce an impression of confusion.

TONAL QUALITY . . . Rich tonal quality is photography's pride. Keep up that quality!

TONALITY . . . Keep your scheme of tones reasonable, *i.e.*, do not let a large bright white cloud on an over-corrected sky dominate your well-considered landscape composition.

TRACKS ON THE SAND . . . We have not much to say against the average "tracks on sand" effort but, on the other hand, it is difficult to say much for them. The interest is usually just not strong enough without some additional accent or supporting element.

TRANSITION . . . A term applied to an artifice used to 'join' together groups of subject matter in order to tie the interest together. Its use is particularly desirable in still-life and decorative schemes.

TRAP . . . Mortensen's technical term for an odd bit of light background framed into a queer shape by a darkened portion of the model, say by an arm, knee, or chin, etc.

TREE STUDY . . . First requirement is to bring out beauty of trunk, bark, leaves, etc.—in fact, it should be really a *portrait*. Avoid the heavy shadows and extreme brightness range of midday. Working against the light is also not to be recommended.

TRIM, TWISTED . . . That is, a trim other than vertical. Worth considering in the case of unduly "straight-on" subjects, *e.g.*, heads of cats and dogs, flower studies, pattern shots, etc.

TRIMMING GUIDES . . . Use two "L-shaped" cards or, as a specialised improvement, two such cards with "keepers" which can be moved about one over the other until the best overlap is secured on your print.

TRIPOD . . . Never despise the humble tripod, fencing post, packing-case, or what you will—there are only too many workers unable to hold a camera absolutely steady. There are only too few subjects that would not be improved with the lens stopped down a stop or two; remember, the depth-of-focus problem is always with us.

TWO PICTURES IN ONE . . . There is a tendency, especially abroad, for "two pictures at once," *e.g.*, a foreground of strongly-patterned wharf and a shoreline leading around to an oddly-shaped light-house. This tendency, while interesting from an illustrative point of view, is wrong from that of composition. (*See also "Vagueness of Approach."*)

## U

**UNIVERSALITY OF SUBJECT . . .** By all means have a few pet subjects which you have really mastered and on which you may surely base your reputation . . . but at the same time do not be blinded to the great universality of photography's subject matter.

## V

**VAGUENESS OF APPROACH . . .** Avoid the "vague approach." Make up your mind just what you are trying to photograph. For instance, out in the country, suddenly you come upon a winding road with several queasily-shaped trees on the skyline, while down on the road is an odd personality with long whiskers in a red shirt driving an antiquated cart. Whip out a camera for a memory record by all means, but do not expect a pictorial masterpiece of the result. There are far too many diverse elements. Remember: *One Picture at a Time*.

**VARIETY AND INTEREST . . .** The claims of these elements should be kept in mind. Avoid monotony of tone or duplication of line or image. Add interest by introducing a suitable accent.

**VIEWPOINT IN LANDSCAPE, VERY LOW . . .** A very low viewpoint will often add considerably to a landscape or cloud study. Trick is to use small flowers, rushes, etc., for foreground interest. It will be necessary to use a fairly small aperture in order to secure requisite depth of field. Tri-X will be of great assistance in this direction.

**VIEWPOINT OR CAMERA ANGLE . . .** Unless speed is essential, do not be in too much of a hurry to make the exposure. Would your picture be better with the camera more to the right or left? (Especially as regards background.) Or from a higher or lower viewpoint? Should you bestir yourself to find a chair or box, look for a post or stump—or even climb a tree? (See "Sky as Background.")

## W

**"WAR HORSE" . . .** Do not be guilty of keeping an old "war horse" in your stable—some old "masterpiece" that your friends and co-workers have seen only too often. Put your war horses out to grass!

**WATER . . .** Should show *tone* over the major portion of its area. Reflected light from the sky often appears in the form of glaring white patches.

**WHITE AREA . . .** There is no appeal in a large white area—"every portion of the picture should contain some element of interest, even if it is only a gradation of tone."

**WHY? . . .** "Once you know *why* you want to make a picture, the question of composition settles itself. . . . Good composition cannot begin until the maker of the picture has first decided the purpose of his work." (*Unknown artist quoted by Vincent McGarrett.*)

# Black-and-White or Sepia

There seems to be no general principle governing the judgment of the average pictorial photographer in the selection of colour tone, with reference to the character of the subject portrayed. Decision in determination of what colour to employ seems to be influenced more by the intrinsic attraction of tint as affecting individual taste for mere colour, than for that which is essential or contributory to interpretation of sentiment or feeling in the motive of the picture itself. With some, too, taste for colour is controlled altogether by the prevailing fashion.

The consequence is that the colour, not infrequently, is chosen for a particular subject which is anything but compatible with the motive which the picture is intended to express; and it needs no argument or proof that the picture, instead of being made by the colour, is oftener marred thereby.

Now there can be neutral ground where safety is in the selection. The subject must first of all be considered. Pictures may be conveniently classified as portraits, landscapes and genre or incident pictures. In portraiture, taste in colour choice veers from black and grey to sepia, and occasionally to reds. The warmer tints are more in evidence where youthful subjects are represented. Black-and-white are preferred for portraits of women, almost universally for men. These black tones, to be sure, incline somewhat to what might be called the warm shade, which is exhibited in most fine bromides. Heads, whether of young or old, are decidedly more acceptable in black, grey, or the warm-black tones.

Deviation from black tones is permissible in those cases where the beauty of the subject is of more consideration than truth to likeness. That is, where flattery of model is indulged in. This may account for the frequency of warm tones in any kind of portraiture. With regard to landscape, considerably more latitude in selection of colour is permissible to keep the picture safely within the category of the artistic. That is to say, any deviation from the colour particularly adaptable to the subject is not apt to be followed by disaster as would occur in portraiture, because the subject itself

By H.P.J.

is a constant check upon taste going too far astray.

Warm tints certainly are most appropriate to summer sunny landscapes, and cold, bluish tones and black to scenes of the inverted year. Snow scenes in particular demand the cold tones. Our commonsense prevents the printing of a snow subject in brown or sepia. But on general principles, black is a safe tone for any variety of landscape, particularly as we can have black tones warm or cold.

If we examine any landscape where the atmospheric effect is most delicately brought out, we discover that this special feature, so contributory to beauty of effect, has been invariably secured by soft gradation of black-and-white, which is never so well presented in sepia or brown, because the ratio of gradation is greater in the black-and-white scale.

This is especially manifest where distant prospect is shown in the picture, and it holds whether the landscape presents the rich, warm tones of summer, the more delicate tones of autumn, or the contrasts in a winter scene.

The cause of this is manifest. It is a physical one. Grey tones recede; others approach the viewer.

In genre pictures, the greatest latitude of all presents itself, because of the varied nature of the subjects. The choice is, therefore, subjected to much perplexity. In turning over the pages of several art publications to try to get the artist's opinion, we are not helped much, since we find no general principle of guidance in selection. The choice seems arbitrary, various tones being indifferently employed.

On the whole, however, when in doubt the safest choice is recourse to black-and-white. Be sure that the blacks are pure blacks, not rusty blacks—rich, luminous and softly graduated tones, through greys up to delicate whites, with limited areas of extreme intensity. In black-and-white the suggestion of Nature's colours is better presented than in the other tones, like sepia and brown.



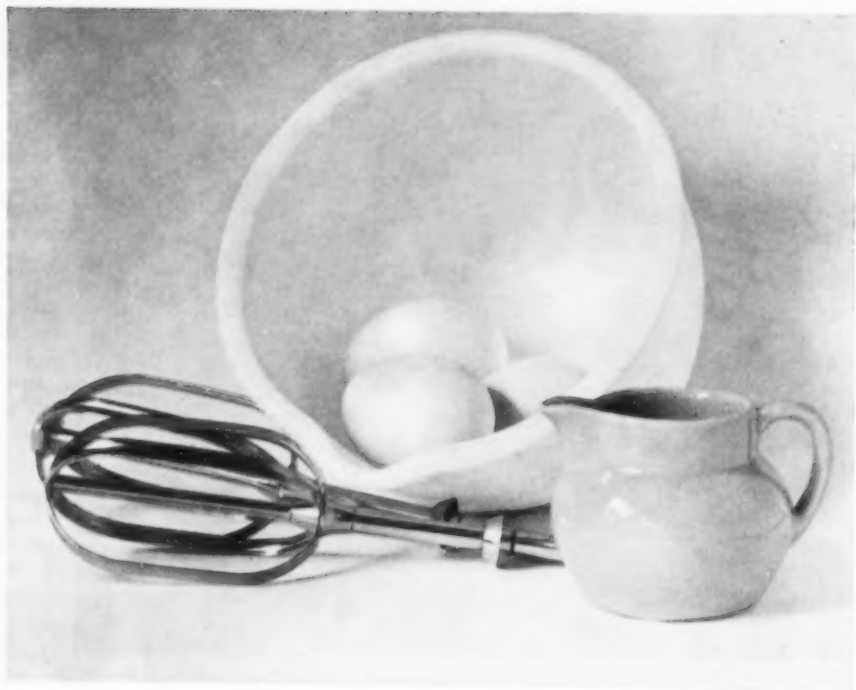


K. R. WHITBY: *The Last Score*

*An Album of*

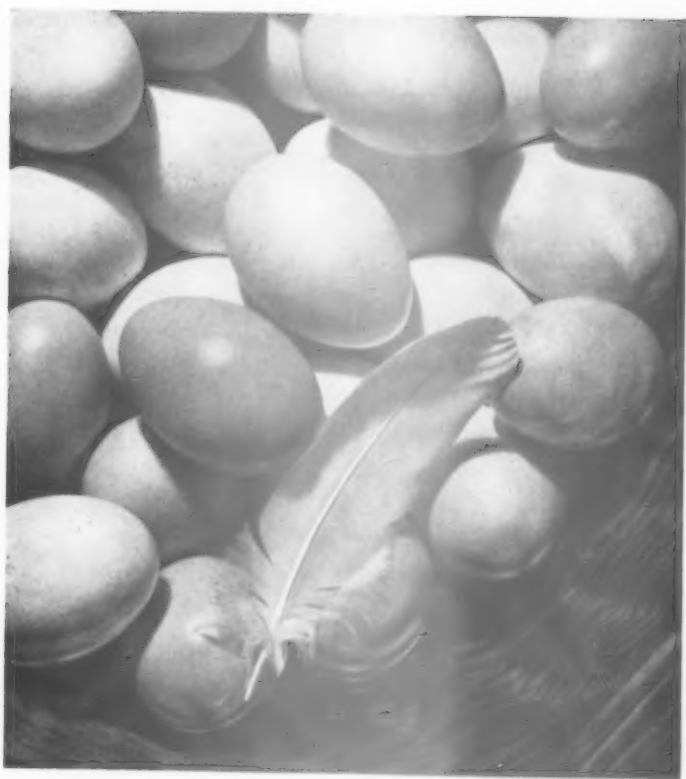
DECORATION *and* DESIGN





MURIEL JACKSON: *Still Life*

R. RITTER: *Eggs and Feather*



F. P. HION : *The Pond*





F. P. HION: *Aquarium*



J. DICKSON : *Chinese Vase*

B. KOZLOWSKI: *Shadow Pattern*



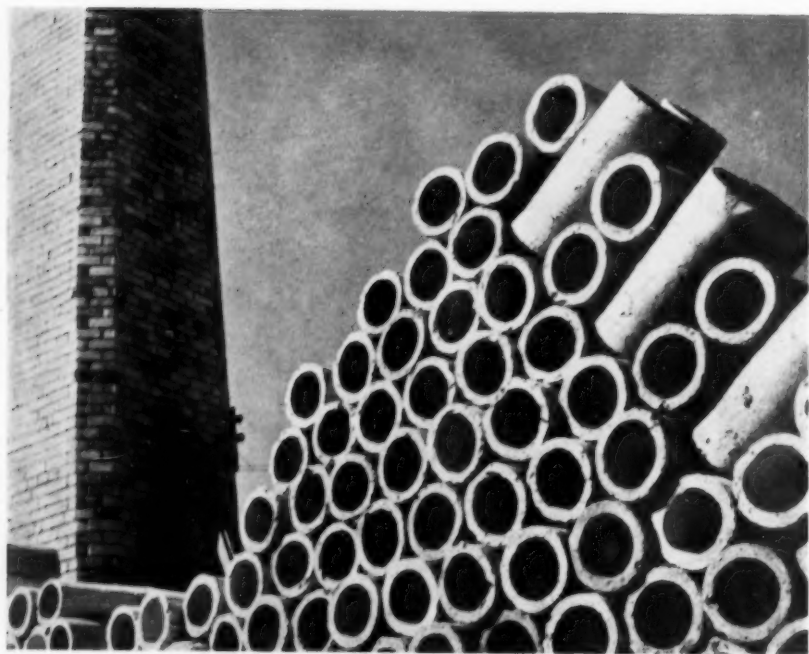
MURIEL JACKSON: *The Scroll*







MURIEL JACKSON: *Etude*



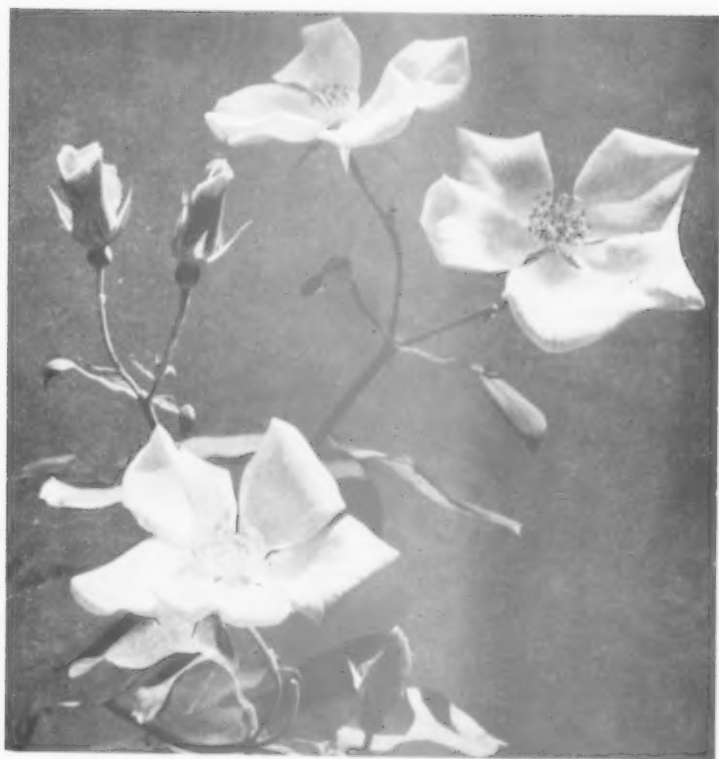
B. GREED: *Pipe Pattern*

F. P. HION: *The Temple*



J. E. VAUTIER: *Spring Time*





C. E. BARWELL; *Three of a Kind*

S. C. PIPER: *At Rest*





A. HAIG : *Tavern Light*



# A Free-Lance in Arnhem Land

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Several months had elapsed since Axel Poignant had returned from the Northern Territory where he had been working on an assignment with Fritz Goro, the photographer for *Life* Magazine. He was seated at the desk of his studio in Sydney, occupied in the satisfying task of classifying the photographic fruits of his trip.

It was a sunny day, but the weather was mild; there were no flies, no mosquitoes, no dust or sandflies. Recent arduous labours had won the right to a period of comparative leisure; there was no need at the moment to go rushing around looking for remote assignments. And yet Axel Poignant felt a vague restlessness, a subtle subconscious urge that had daily become more urgent in its insistency, until, at this moment, he felt compelled to deliberate upon his mood and try to determine its cause.

In 1951 Axel Poignant, in company with Fritz Goro, was encamped at Millingimbi, a locality about four hundred miles east of Darwin in the Northern Territory. They had been on location for several days; they had just executed a project and were preparing to move on when they learned from the missionaries that in the Liverpool River region of Central Arnhem Land there lived a tribe of natives who were so isolated that their original way of living had hitherto been completely untouched by the influence of civilisation. Naturally the idea of visting these people greatly appealed to the two photographers, but an expedition to Arnhem Land would require many weeks to accomplish, and it was obvious that such an adventure could not be fitted into an already overcrowded itinerary.

Nevertheless the idea of such an expedition had made an indelible impression upon the imagination of Axel Poignant, and now, as he sat at his desk in Sydney, his thoughts returned to the story of the Liverpool River and the aborigines maintaining their existence in their traditional hunting grounds. The prospect of making a trip to the North, just for the purpose of photographing these people, had been given no consideration by Axel;

## *Episode 2: Short Excursions*

By YAMPI

surely it was quite out of the question—and yet there recurred a subconscious desire to make such a trip. It is well known that those who have lived for a time within the sound of aboriginal voices are inevitably brought under the spell of these mysterious people. And so Axel felt that he must obey this urge to go again “North of 23”, and he soon found himself seriously planning an expedition that had hitherto seemed quite out of the question.

During his previous experiences amongst the natives Axel Poignant had discovered that he possessed a natural sympathy with the aboriginal which was based on mutual trust and respect. The prospect of spending many weeks as a lone white man in their midst, hundreds of miles from the nearest civilised outpost, worried him not in the least. Nevertheless the experience would be an abominably uncomfortable one and the expense and worry of organising the trip might turn out to be not worth the trouble when he eventually reached his objective.

But Axel's mind was at last made up, and he entered wholeheartedly into the preliminary planning of his itinerary, for he now felt the expedition was his personal duty to fulfill—a duty in the cause of anthropology and for the justification of his faith in the camera as the best means of recording the events of today for the benefit of posterity.

For all his new found enthusiasm, however, it was not until mid-year in 1952 that Axel Poignant was to be seen one day in Darwin checking over his equipment and stores whilst waiting for the boat that was to take him on the next stage of his journey. There had been many hectic weeks spent in preparations, which had culminated only this day in the final arrangements made over the islands intercommunication wireless system, for the services of a guide, who would also act as interpreter, and the necessary native boys to carry the mass of gear that must accompany the expedition. It had been decided that



Axel Poignant and members of the Arnhem Land party. Lami Lami, in checkered shirt, squatting in front of group. Winuoidj, in white shorts, standing behind Axel Poignant. Others are crews for dug-out canoes, etc., and some interlopers.

Goulburn Island would become a headquarters depot from which the photographer could make reasonably short trips to the mainland. There was no settlement of any practical value on the mainland itself adjacent to the area of proposed activity.

Much of the success of the preliminary arrangements, and indeed of the whole venture, was due to the splendid co-operative spirit of the Methodist Overseas Mission. The Reverend A. H. M. Ellison, in charge of the mission establishment on Goulburn Island, had offered over the radio to provide a capable trio of native boys to accompany Axel. He also offered valuable advice concerning the details of provending for the party, and helped to map out a practical programme.

As he again checked his stores and equipment, his first thoughts were for his photographic gear. He had brought along two twin-lens reflex cameras for pictures  $2\frac{1}{4}'' \times 2\frac{1}{4}''$

on 120-size roll film, and a precision miniature camera. His supply of films numbered a hundred rolls of Super-XX for the reflex cameras, and an adequate quantity of magazines for the  $24 \times 36$ mm. camera. His colour material comprised a good supply of rolls. Previous experience had shown that roll film was the ideal negative material for keeping in the tropics. All his stock was hermetically sealed in the Kodak tropical packing.

For auxiliary lighting, occasioned by the extreme contrast between dark-skinned subjects and backgrounds and surroundings brilliantly lit by the tropical sun, there was an electronic flash unit powered by dry cells, and a B-C flash unit; the latter, fitted with a lightweight aluminium stand and intended to be used for subsidiary flash effects, was provided with a 100-foot length of extension cord. Then there were the numerous small items of photographic equipment—No. 22 flash bulbs,



The inner bark is stripped from a wild species of hibiscus.



Many hands make light work.



Weaving the rope.

### The Native Method of Rope Making

Reverend Ellison and flying doctor  
send a message over the islands  
radio network.



filters, lens hood, tripods, etc. Much thought had gone towards reducing weight and bulk to the barest essentials, but the carrying of a considerable amount of gear on such an expedition as this was inevitable.

Then, of course, there was that part of the expedition that had to do with providing for the wants of the 'inner man'; and finally the spare clothing for his outer frame. Past experience had taught him the wisdom of travelling as lightly as possible. It was a happy coincidence that he possessed both the stomach and the palate for native food; stores of edibles were therefore reduced to a minimum; sugar, tea, flour, golden syrup and tinned beef, with a little rice, made up the main fare. From Paddy Pallin, Axel had obtained a supply of dehydrated vegetables, and these he weighed out into small units which he placed in individual plastic bags that were sealed with a hot iron. Cooking utensils were of tinware. Clothing was a negligible item. There is little need for much in the way of cover in the tropics, and what replacement clothing he had taken along would be stored at the headquarters on Goulburn Island.

For transporting the photographic gear, he had designed a box made of ply-wood. This was fitted with a hinged top and front, and the front contained light-proof sleeves of black fabric which, in effect, converted the affair into a combined darkroom, changing box and carryall. The Health Department had provided the expedition with a splendid kit of first-aid and medical supplies packed in a stout container, the whole kit weighing

approximately sixty pounds. The final items of equipment comprised a rifle for obtaining game and the inevitable store of trade tobacco, the latter item being the 'life-blood' of endeavour to the white man in the wilder parts of the North. It is the medium of trade with the natives; it takes the place of wages, and buys goodwill where nothing else will serve.

At the time when Axel Poignant set out upon his venture there was no regular transport service between Darwin and Goulburn Island. It was necessary to travel in the first place by any available seagoing craft that was headed towards Croker Island, and to continue on from that point to Goulburn Island by plane. When the vessel duly arrived, it turned out to be an old wartime landing barge.

In due course, with all his stores safely aboard, Axel Poignant left Darwin in this ungainly but serviceable craft. The barge followed a chain of islands across the intervening miles of ocean to Croker Island. It was here that he saw the spearing of his first dugong by an aboriginal named Sugarbag (the native equivalent of our words for the hive of the wild bees) and he made a series of pictures of the incident. This was the first roll of film to be exposed on the expedition. Travelling in the northern seas is a leisurely business; he found he had some days to wait for the aeroplane that was to carry him on his way.

On a previous trip to the North, he had visited Melville Island. Here, in the protection

of Snake Bay, lies a delightful spot called Millagabiddi (the aboriginal equivalent of "Pretty Beach"). During the war years the aborigines built for the occupation forces many quaint circular huts with low mud walls and bark roofs. The little settlement of these habitations resembles nothing so much as a Hottentot village or kraal. At the time of his visit, the natives had taken over their handiwork and the number of picaninnies playing at the threshold of the huts bore witness to the health of the community.

It was during a walk along the beach at Snake Bay that Axel was favoured with an opportunity to sample for the first time the flesh of the turtle, for which he was surprised to learn that he had a natural liking. He learned, too, how to find the turtle eggs, high up on the sand away from the water's edge, and henceforth turtle eggs, whenever they were available, became a regular item of his diet.

Upon the arrival of the plane at Croker Island, he continued his journey to Goulburn Island where his arrival occasioned a welcome by the local aborigines. He was shown great consideration by the Reverend A. H. M. Ellison, and soon made the ac-

quaintance of the boys who had been chosen to accompany him on his expedition to Arnhem Land. First there was Lami Lami\*,

\* Lami Lami visited Sydney in 1954 under the auspices of the Methodist Overseas Mission and whilst in this city delivered several lectures on mission work in the North.

an educated native of exceptional intelligence and undoubted integrity. He was to act as guide and interpreter. The second boy was Winuoidj, a cheerful personality with a flair for amateur photography (see *A.P.-R.*, October, 1954). The last member of the party was an untried native of whom, as subsequent events proved him to be lazy and unreliable apart from his one redeeming feature of being a superb performer on the didjeridoo, we shall hear no more in this account.

On the advice of the extremely practical Reverend Ellison, it was decided to make a preliminary trip to the mainland for the purpose of visiting the Wellington Ranges. This would provide an opportunity of testing Axel's resources, permit the personnel of the expedition to become acquainted with one another, and would be quite profitable from the photographic angle, since the ranges abound in aboriginal cave drawings. Soon the party was on its way. Transported by the mission launch, the four adventurers were

Picaninny lends a helping hand.



Unloading stores from lugger at  
Goulburn Island Mission.



landed on the beach and left there with an appointment for the return trip some days later.

The reports regarding the caves in the Wellington Ranges proved to be by no means exaggerated. Axel found caverns containing numerous skulls and bones, for this place had been for many centuries a traditional depositing ground for such relics. The drawings were superb and reputedly previously unseen by white men.

Winuoidj had taken along his Ful-Vue camera, and he exhibited an amazing talent with the selection of subject matter. He became a competent assistant whenever Axel's cameras were in action, and if the need arose for the latter to include himself in a picture, Winuoidj was always on hand to release the shutter.

By far the most profitable aspect of this trip was the experience Axel gained in the conduct of an expedition. Each day he sampled fresh varieties of native food. Wallaby, geese, ducks, turkey and various kinds of lily-roots all awakened a latent appetite. His favourite

luxury, however, was the tail of a fat goanna 'roasted to a turn'.

As a result of this trip, he decided that he could safely reduce his stores of civilised foods; tea, sugar and a small emergency pack of solids were the exception. The dehydrated vegetables proved to be an invaluable item of diet, and it was decided to take these along on the main expedition. The great bulk of the medical supplies could not be carried by such a small party and would have to be left at Goulburn Island; all Axel would be able to make room for was a few adhesive bandages and other small items. The latter decision, however, was proved by later events to have been a serious mistake.

The party returned in due course to headquarters, in the meantime having established themselves on an entirely satisfactory working basis. Here again, after the leisurely fashion of the North, Axel spent a couple of days in going over his gear, repacking the supplies, and making final plans for the longer expedition in the lesser known parts of Arnhem Land.

*(To be concluded in Episode 3.)*



# Kodak Tri-X Film

## ITS USES AND CHARACTERISTICS

Kodak Tri-X Film incorporates the same new emulsion characteristics as the recently introduced Kodak Royal Pan Film (in sheet film sizes, mainly for professional use). Possibly the most important feature of this new type of emulsion is the fact that it can provide a great increase in speed without a corresponding increase in graininess. As a result, in spite of its high speed, Kodak Tri-X Film is comparable to the medium speed films so far as graininess and image definition are concerned.

### Exposure Indexes

The film has an exposure index of 200 for daylight, determined by the American Standard Method for Determining Photographic Speed and Exposure Index (which has recently been adopted as an international standard). Similarly, it has an exposure index of 260 for tungsten light. (See "*Safety Factors in Exposure Determination*," A.P.-R., April, 1956, page 203.)

These are very conservative ratings. Of necessity, for universal use, they must allow for many variables—subject matter, shutters, lenses, light meters, and processing. Therefore, a wide margin of safety is specified; in fact,

for an average subject exposures made strictly by these exposure indexes will be  $2\frac{1}{2}$  times greater than the minimum amount of exposure necessary to produce a negative from which a print of excellent quality can be produced. This means that on the average you can give at least one stop less exposure than the meter reading would indicate, without any loss in negative quality. And, if all your equipment variables happen to be favourable, you might be able to cut the exposure two stops, or even more.

If you find that the negatives made with your particular equipment under your working conditions are consistently more dense than you prefer, you should establish the exposure change to suit your particular needs. This can be done easily by making a series of exposures to each of several typical subjects. Make three or four exposures of each subject, using the same shutter speed but varying the diaphragm opening. For example, for a subject in open shade, if your meter indicates 1/200 second at  $f/5.6$  when set for the exposure index of 200, make the first exposure at  $f/5.6$ , the second at  $f/8$ , the third at  $f/11$ , etc. Process the film according to your regular procedure and select the negative that gives the best print. From the exposure given this negative you can determine whether, and how much, to reduce the indicated exposure for similar subjects in the future. Remember, however, that the same reduction in exposure may not be desirable with other types of lighting or other kinds of subjects. Thus, if the tests were made in open shade or under cloudy skies, they might not apply for subjects in sunlight or in artificial light, where the subject brightness range might be much greater.

### Night Photography and Daylight Indoors

Many outdoor night scenes can be made at snapshot speeds with cameras having moderately fast lenses. For brightly lit city scenes the typical exposures would be approximately 1/25 second at  $f/3.5$ . Pictures have been made inside omnibuses, aeroplanes, trains, etc.,



At dusk: Exp. 1/10 sec.,  $f/4$ . Hand held.





1/50 sec., f/4. Daylight in room.



1/250 sec., f/4. Late afternoon.

(Top) 1/25 sec., f/4. Artificial light plus daylight.

(Bottom) 1/10 sec., f/3.5. Night.

1/2 sec., f/3.5. Wharf lighting only.



(by daylight), at 1/25 second at  $f/3.5$ . Most of the big theatre sets can be shot at 1/100 second at  $f/3.5$  when spotlights are superimposed on the actors. At other times it is safer to use more exposure and catch the peak of actions when there is a temporary pause in the action. Illuminated night tennis, football and other sports can be shot with cameras having fast lenses.

### Available Light

Pictures made with available light have a naturalness, warmth, and spontaneity which are seldom matched by other lighting. In the brightly lighted interiors of schools, gymnasiums, cafeterias, stores, industrial and commercial interiors, art galleries, museums, exhibitions, etc., pictures have been made at exposures of 1/100 second at  $f/5.6$ . The lighting level will vary widely, of course, from place to place and also within the hall itself. A sensitive photo-electric exposure meter is a great help in these situations. At this point it should be emphasised that any exposure-guide data given here is based on negatives which were given the normal development used by the average photo-finishing laboratory.

The amount of light present in rooms at home varies so widely that general recommendations are difficult to make. Good negatives have been made in average-size rooms near a 3 by 5-foot window at 1/50 second at  $f/5.6$ . At night, with the regular tungsten lighting, 1/25 second at  $f/3.5$  yielded good negatives. A popular novelty for photographers overseas has been to make pictures of a normally bright television screen; these have been well recorded at 1/25 second at  $f/4.5$ .

Meters which read *incident light* directly in foot-candles are useful in available light situations. The following table shows the foot-candle reading and corresponding exposure which yielded negatives with good shadow detail in average subjects, using a shutter speed of 1/50 second:—

Lens Openings	$f/2$	$f/2.8$	$f/4$	$f/5$	$f/8$
Foot-Candle Reading	25	50	100	200	400

### Flash

More opportunities than ever are yours with flash and flood lighting. The higher shutter speeds and smaller lens openings are a tremendous advantage in indoor action pictures such as basketball, swimming carnivals, ice shows, boxing, etc.

The guide numbers in the table will serve to illustrate the exposures possible. For example, with a shutter having Class M synchronisation and using a No. 5 or 25 lamp in the usual 5-inch reflector, you can take action shots at 1/200 second and  $f/8$  from 22 feet away. You can readily see that in the home, especially for close-ups, you may not be able to use a small enough lens opening and high enough shutter speed to avoid over-exposure. There are several ways of reducing the light intensity for a more accurate exposure, and sometimes a better lighting effect is achieved. If the synchronising arrangement of your shutter permits, you can use one of the smaller lamps, such as the GEC No. 3 or PF3. Or you can use a layer or two of clean white cloth, such as a handkerchief, over the flash reflector. This results in less light and also provides a diffuse and often-times more pleasant lighting. One layer of a typical white handkerchief cuts down the light by about one stop.

Another method which results in a much improved lighting is to remove the reflector from your flash gun and use it as an extension away from the camera.

Indirect (bounce) flash can also be used to reduce the amount of subject illumination. The details of this technique are also described in the Kodak Data Book "*Flash Technique*."

The diffuser and indirect flash (bouncing the flash off ceilings and walls) can also be applied when using speed lights. Speed lights with a capacity of 100 watt-seconds provide enough light so that a guide number of about 320 can be used with this film. So for close-ups it is advisable to reduce the exposure by one of the above methods or use a neutral density filter over the lens.

### Flood

The advantage of continuous burning lamps like photoflood is that you can study the lighting effect before you take the picture. One of the disadvantages has been the tendency to dazzle the subject's eyes. With the increased sensitivity of this new film, the methods described under flash for reducing the illumination can now be better applied to flood with the resultant improvement in lighting and in better subject expressions. It has always been the aim of first-class photographers to make their close-ups of people with low-intensity illumination.

For certain situations where you may wish to record rapidly a sequence of events, perhaps with a simple camera, you might like to try using a photo-light bar on which reflector-type photoflood lamps are mounted, one each side of the camera. Examples of exposure for pictures made this way are:

1/25 f/8	6 to 10 ft.	(two 500W. lamps)
1/50 f/11	4 ft.	(two 500W. lamps)
1/50 f/8	4 ft.	(one 500W. lamp)
Snapshot	4 ft.	(two 500W. lamps)

**DAYLIGHT.**—The exposures suggested in the table allow for a generous safety margin. So if your method of working produces negatives which are heavier than you like, cut the exposure in half or more. A little experience will soon show you how to modify the suggested exposures.

### Exposures in Sunlight

When photographing out of doors in full sunlight the extreme speed of Tri-X film makes possible a hitherto seldom used combination of high speed and small lens opening. Since it is well known that small lens openings compensate for the deficiency of blade-type shutters at high speeds, it may be necessary to reduce exposures under very bright conditions to a figure about half that indicated by the tables or an exposure meter.

### Processing

**SAFELIGHT FILTER:** Kodak Tri-X Film is extremely sensitive to light of all colours, and should be handled and developed only in total darkness. However, a Kodak Safelight Filter, Wratten Series 3 (dark green) in a suitable safelight lamp with a 15-watt bulb can be used for a few seconds after development is 50 per cent completed, provided it is kept at least four feet from the film. See the

table for development times. Subsequent operations may be carried out in the usual way (Kodak Data Book "Processing and Formulae.")

### General Characteristics

**EXPOSURE INDEXES.**—Daylight 200, Tungsten 160.

**COLOUR BALANCE.**—Type B panchromatic—high green, low red sensitivity for excellent flesh tones.

**LATITUDE.**—Extended latitude allows considerable over- or under-exposure and over- or under-development and yet still yields excellent prints.

**SCALE.**—Incorporating improved tone reproduction similar to that in Kodak Royal Pan Film, this new film renders improved separation of shadow tones, with minimised highlight contrast. Excellent prints can be more easily obtained of a wide variety of subject matter.

**IDENTIFICATION.**—An improved new-style backing paper provides greater visibility of the exposure numbers in the ruby window of the camera and also enables the film name to be seen just preceding each exposure number. This feature acts as a reminder as to the type of film in the camera each time you advance the film.

### Box Cameras

Used in a non-adjustable, simple camera, Kodak Tri-X film allows you to take pictures earlier and later in the day, back-lighted subjects, and subjects in open shade or on dull days. Because of the very definite danger of over-exposure on bright sunny days when using Tri-X in such cameras, we suggest that box camera users reserve Tri-X film for use only in dull weather, daylight indoors, or with flash or flood lighting.

#### FILTER FACTORS

If you cannot get a shutter-speed lens-opening combination which will not result in over-exposure, use a light filter. The filter factors for this film are:

Increase normal exposure by filter factor given below:

Kodak Filter	Sunlight					Photoflood				
	K1	K2*	G	X1	A	K1	K2	G	X1*	A
Filter Factor	1.5	2	3	4	8	1.5	1.5	2	3	5

\*Correct monochromatic rendering of coloured subjects.

See overleaf for balance of tables.

## DEVELOPMENT

68° F. for approximate times given below:

Kodak Developers	Continuous Agitation (Tray)	Intermittent Agitation† (Tank)
Microdol*	10 minutes	12 minutes
D-76*	10 minutes	12 minutes
DK-50*	5 minutes	7 minutes
DK-60a*	3½ minutes	5 minutes

\*These developers are available in prepared powder form in several package sizes.

†Agitation at one-minute intervals during development.

**Note.**—Kodak Developer DK-20 and other developers containing silver halide solvents such as thiocyanates or thiosulphates should not be used as they may form a scum on the surface of the film.

## FLASH EXPOSURE GUIDE NUMBERS

For satin-finished reflectors use  $\frac{1}{2}$  lens opening wider.

	4" to 5" Reflector			6" to 7" Reflector		Focal Plane	
FLASH BULB NUMBERS							
	3	14	5 or 25	60 or 22	24	45	
1/25	180	230	300	450			
1/50	180	230	280	400			
1/100	150	180	240	350	1/100 120	160	
1/200	110	130	180	260	1/250 90	110	
1/400	80	100	140	200	1/500 60	90	

To determine the lens opening (f/number), divide the guide number by the lamp-to-subject distance in feet, taken to a point midway between nearest and farthest details of interest. In small, white rooms use one stop smaller.

## DAYLIGHT EXPOSURE TABLE

These exposures apply when the films are processed as recommended.  
Use the f/numbers shown below with a shutter speed of 1/100 second.

	Bright Sun	Hazy Sun	Cloudy-Bright	Cloudy-Dull or Open Shade *
LIGHT SUBJECTS 1	f/32	f/22	f/16	f/11
AVERAGE SUBJECTS 2	f/22	f/16	f/11	f/8
DARK SUBJECTS 3	f/16	f/11	f/8	f/5.6

1. **Light Subjects:** Distant scenery, near-by people in marine, beach, snow scenes. Light-coloured objects predominating.2. **Average Subjects:** Nearby people, gardens, houses, scenes not in shade. Light and dark objects in about equal proportions. Use this class if in doubt.3. **Dark Subjects:** People in dark clothing; dark foliage, flowers, animals, buildings.\***Open Shade:** Subjects are shaded from the sun but are lighted by a wide angle of unobstructed sky. Larger lens openings are needed as the sky angle decreases.



One very important aspect of wide-aperture photography is that it makes possible the use of fast shutter speeds—helps to stop action as in this picture.

## Telling the new picture- maker

(No. 52)

### *Using the Large Apertures*

If you would like to try your hand at the special effects obtainable with large apertures, here are a few points about wide-aperture photography that are well worth remembering:

1. Focus is critical when lenses are opened to large apertures because of the extremely shallow depth of field. Even a variation of a few inches in the distance between the camera and the subject can cause unsharp pictures. Be certain your camera is focused precisely on what you want to render most sharply.

2. The slightest camera movement can ruin large aperture pictures, because of the critically sharp focus. Placing the camera on a tripod or bracing it with some other firm support will help avoid trouble here.

3. Lights or bright highlights in the background will flare up into distracting spots because of optical halation when lenses are opened wide. As a result, look beyond your subject before you shoot your pictures. Try to choose a less distracting background if you think you will run into a situation which will cause difficulty. Avoid large light-coloured areas that may be thrown out of focus in the foreground, too.

4. A more pronounced wide-aperture effect will be produced by a camera with long-focal-length lens, such as 5 to 8 inches, than is possible with a short focal length, such as 50mm. or 80mm. This is due to the depth of field achieved with each focal length.

5. Finally, remember that with this technique you will achieve the best results only if your pictures are carefully trimmed and enlarged.

# Review of March Portfolio

Though not really a moonlit subject, K.A.F.'s *Moonlight Bay*, is quite an interesting print of its kind. It is not stated whether it was taken in the late afternoon or the early morning; but, assuming that the photograph was made near Sydney, where the author is usually busy with his camera, it is reasonable to say that the time of taking was early morning. In any case, however, the scene well conveys an impression of that slumberous wash of the surf that is usually associated with the evening, providing a contrast in mood compared with the activity of the ocean during the day proper. The languid roll of the surf, with its variety of broken and unbroken lines, helps to relieve the picture of any monotony due to an exact repetition of shapes.

J.K.F.'s *The Canyon* appears to me the type of subject the photographer would be accustomed to see every day, perhaps from his office window. And the chances are that he would bring his camera into action on this subject from time to time in the hope of achieving a picture somewhat out of the usual run. Such a supposition is borne out by the fact that there have appeared several similar versions of the theme by this author. This time the lengthy exposure involved has emphasised far too strongly the repeated lines of the moving headlights and I think it would have been permissible to lower in tone the roadway with its glaring lights. I feel that most of the real interest is in the uppermost part of the picture, where the office lights and the softly silhouetted skyline do not in any way disturb one's appreciation. The general tones of the subject are very attractive.

I often feel that the taking of subjects outdoors at night is rather 'chancy' and that the results are liable to be different from that which actually met the eye at the time of taking.

In R.S.C.'s *Night Shunter* we have an example in which the necessarily prolonged exposure has produced an effect resembling an early morning scene rather than one with the dark shadows we regularly associate with night time. Nevertheless this print is an interesting and pictorially pleasing contribution to the portfolio.

My idea of the night scene as it should be interpreted is well illustrated in B.F.N.'s *House on the Corner*. This, I must admit, is because of my extreme affection for old buildings and especially those of old Sydney—perhaps I may be a little prejudiced here. It seems, from the effect obtained, that the highlights may have been subjected to a certain amount of after-work in the print but in any case the desired effect has been sought and achieved. I like the manner in which the dark masses are left almost unbroken so that full importance can be made of the centre of interest. The placing of the house is also interesting, allowing as it does the near portion of the building to run out of the picture at the right-hand corner of the base of the print.

I also like very well K.F.B.'s *Hallowed Stone* but I feel that the memorial could have been used to better advantage. To me the disturbing feature of the arrangement is the strongly highlighted tree at the left which catches the eye and holds it, thereby upsetting the quiet sublimity of the thought. Had the picture been taken from a slightly different angle, this difficulty might have been overcome. It will be noticed

## By KARRADJI

that the dark overhanging branches provide a pleasing effect—much more could have been made of them.

D.M.S.'s *Night Claims the City* is also very much to my liking. This is a case where everything seems to have been in favour of the photographer—the half-lit sky with its interesting clouds, the quaint silhouetted outline of the roofs of the shops that in themselves make a more than charming picture subject in itself, and the brightly lit area in the sky at the far end of the street, with its quality of atmospheric luminosity. Even the small areas of bright light amongst the clouds tend to support the general lines of composition.

There is more than one point of interest in F.R.L.'s *City Byway*. The surrounding dark masses to right and left at the top of the print serve to emphasise the clear-cut panel of light, and the figure has been placed at just the right spot to provide a relief. The expanse of wet highlit roadway is nicely diffused into the darkened edges of the print; the trimming has been well carried out. It would have been easy to allow the lighted part of the roadway at the left to run out of the print but the solid mass of black (left there in its entirety) at the top added more to the interest of the subject.

Photographs of fireworks always seem to me to be an unnecessary use of materials so far as the serious pictorialist is concerned and in the case of G.F.'s *Fireworks* I cannot see that the author has by any means achieved the unified arrangement so necessary in such a subject; at the same time I must admit that the inclusion of this print provides a relief from the over-many architectural themes included in the present collection.

U.L.'s *First Light* possesses an interest unusual in this type of print. Note how soft broken shadows to the right give way to the sharply-cut shapes at the left and so provide a welcome variation of tone seldom seen in such a subject. Since there is no area of highlit wall in direct association with the doorway, the latter remains isolated most effectively as the principal interest in the arrangement. It was a wise move to have opened part of the entrance grill, thus relieving the formality of the foreground.

I may be influenced by my own dislikes—an attitude which I sincerely try to avoid—but I cannot feel very enthusiastic over K.L.A.'s *Seat of Learning*. I have seen many prints of this subject and have concluded that it can only be enjoyed when it is represented in part and not as a complete view. In the present example, the somewhat too obvious glare of the lights and the very definite shape of the cars interrupt the quiet mood of the architectural details. I can imagine many more interesting viewpoints than the one chosen here.

G.H.M.'s *After Hours*, whilst being one of those ready-to-take subjects, is, nevertheless, a good example of its kind, for it has been taken from an angle that makes use of receding lines to aid the perspective. I would have preferred a viewpoint slightly more to the right in order to remove from sight the notice board on the wall, something which catches my eye

*Continued on page 309*



# Review of Contest Entries

NUMBER OF ENTRIES	.. ..	66
(A/S 17, B/S 20, A/O 10, B/O 19)		
NUMBER OF COMPETITORS	.. ..	28
NUMBER OF NEW COMPETITORS	.. ..	1
NUMBER OF PRIZE AWARDS	.. ..	16

**NOTES:** The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appeared on page 152 of the March, 1956 issue.

**J.F.A., South Camberwell.**—The mood of a sunny Australian landscape has been well captured in your set subject entry "Grass Land", but the print has some weaknesses, chief of which is the fact that while two interesting features are included in the foreground both of these have been placed right on the margins of the print; it would have been more satisfactory to place one of them at the intersection of thirds and so make it the principal interest in the arrangement. Another unfortunate inclusion is the parallel fence wires across the middle of the picture.

**J.E.B., Yerongilly.**—Well worthy of its prize award is your fine group of eucalypts, enhanced by excellent print quality, and with the figure helping considerably to emphasise the height of the trees. Despite a certain amount of diffusion or out-of-focus in "Australia's Wealth", this subject gained HC because the theme is so typically in keeping with the set subject; at any time sheep are difficult animals to manage in a landscape, especially so when newly shorn. "Water" is a print that shows several good points of technique;—however, since the cattle are so obviously aware of the photographer, their interest in the water is being entirely overlooked. "Pineapples" is more interesting as a pattern subject than a landscape. You might find the idea to be worth developing if you have an opportunity some time to take a closer viewpoint, with the rows under strong side lighting.

**F.G.C., Naremburn.**—Technical quality, as usual, is excellent in both of your current entries, but "Oyster Lease" seems to have little to offer apart from this, the arrangement of geometrical lines being too distant to be of any use as a pattern possibility. On the other hand, the prizewinner is an attractive arrangement of repeated curves. The only faults to be found in this latter are the very low position of the figure and the inclusion of what appears to be the guard of a lamp fixture protruding from the otherwise smooth surface of the wall on the right.

**F.T.C., Lane Cove.**—In the set subject contest, your print entitled "Among the Tall Timbers" gained HC and is easily the best of your current entries. This is because the rather soft treatment of the print seems to suit the quiet mood of the house as seen through the clearing in the forest. "Cow Paddock" is also difficult

in quality but we can see no point in rendering the subject in this way since a bright, sunny version might have given more prominence to the interesting old fence in the foreground. "Cultivation" is hardly a suitable description of the subject under that title, for the obvious feature in the picture is the pond in the foreground. The print of the pathway through the forest suffers from a division of interest because the highlighted path appears a second time over on the right-hand margin; there is always something attractive about such bush scenes as this but they are often difficult to handle. "Milking Time" also suffers from a division of interest, in fact the print could be satisfactorily divided into two units by a line running down the middle. There is little of interest in the remaining print, apart from the Kookaburra which we only discovered upon close inspection of the print; we suspect that the bird was the original reason for the taking of the picture.

**R.E.C., Stk. Hurstville.**—Your prizewinner is an attractive study of a child, the subject apparently being quite unconscious of the camera; despite several faults of arrangement, altogether it makes quite a charming little study. "The Open Gate" is rather formal in layout, especially since the gateway and the church beyond are almost exactly in the centre of the picture.

**E.R.C., East Kinc.**—The woolshed subject is the better of your two, "Windy Hill" is somewhat oversimplified, and the fact that the base of the trees has been cut off by the hill is unfortunate while in the former print it is doubtful whether inclusion of the tree on the right was entirely necessary; with this excluded, the very interesting shape of the tree-trunk at the left might have been made the centre of interest, with the somewhat severe shed acting only as an accessory.

**H.C.D., Temora.**—Splendid print quality has combined with late afternoon cross-lighting to make your prizewinning "Australian Landscape" a subject of considerable photographic merit. Congratulations.

**J.D., Milder.**—In spite of the almost perfect symmetry brought about by placing the swan at the centre of your print, there is something really attractive in the arrangement and in the dancing spots of sunlight on the water and, in consequence, the subject gained HC for the creation of a very striking effect.

**F.L.E., Narramine.**—The creek scene is the better of your two because of its superior technique. It is very difficult to find unified arrangements suitable for camera studies along creek beds and gullies; you might do much better up on the hillsides or even seeking attractive groups of trees on the tops of the rises where the glimpsed clouds come in so handy for a background.

**G.R.F., Hawthorn.**—Your prizewinning 'portrait-in-character' is a competent piece of work; the other print lacks its fine quality of definition and tonal range;—however, the latter gained HC for its well handled pose.

**G.E.H., Auburn.**—"Open Landscape" gained HC in recognition of its fine print quality and there is also something very attractive in the sweep of the low hills. The subject is rather sketchy, however, and does not command very much attention.

**J.K.J., Killara.**—Your interesting angle on the Macquarie Place scene gained a prize award; technical quality helped considerably. The landscape subject gained HC for an unusual idea and a genuine attempt to interpret mood. Yet we are not entirely satisfied with the result.



*J.D.H., Sandringham.*—Your set-subject entry gained HC because this print gives a very good impression of planes receding into the distance. The arrangement of many lines, all leading to the right-hand margin of the print, seems to call for some stronger interest on that side of the picture. The psychological effect here is of implied movement to the right, and the viewer is frustrated in his attempt to find a reason for all those converging lines.

*B.J.K., Mildura.*—Two awards and HC's is a very commendable result—hearty congratulations! The prizewinner in the set subject is of excellent print quality, and typical of the theme for the month. The table-top creation has resulted in a novel presentation of a scene that is quite realistic when viewed from a little distance; the depth of tonal quality helps considerably. No doubt the short scale of the print in "Scorched Earth", resulting in a rather chalky appearance throughout, was intended to assist the starkness of the scene, there is a decided preference these days, however, for the subject and print making use of a full scale of tonal range. The remaining print is somewhat sombre; any virtue which it possesses is contained in the skyline and the clouds above.

*F.R.L., Riccarton.*—Congratulations—both of your entries gained prize awards. "Top Note" has been printed a trifle too dark, this resulting in a loss of texture in the fur and heavy black shadows on the right and inside the animals' open mouth; in any future printing you would be advised to try for a version showing more detail. We would also favour a vertical trim, that is, one with less space on the right and a more ample allowance above the goat's head. The misty mountains in the background of the landscape help to develop an illusion of distance which is most pleasing.

*R.V.L., Flinders Park.*—An impression of the clean, straight trunk of your gum trees is conveyed very well in "Australian Scene" which gained HC. There is nothing very much, pictorially, in either of your two current entries; the obviously out-of-focus foreground in the open landscape subject is something we would have preferred to avoid.

*G.L., Atherton.*—Welcome to the contest. Your initial entry is quite a satisfactory print and shows promise that you will be able to contend with the various technical requirements of these contests. If you will take the trouble to study the fine points of pictorial arrangement as demonstrated in the portfolios appearing in this journal each month there is no reason why you should not soon be turning out competent work.

*G.H.M., Mildura.*—Your entry in the set contest is quite satisfactory from the technical angle, though the midday lighting has brought about a general flatness throughout the whole scene. We can only repeat what Karradij has so often said in his review—that early morning or late afternoon are the best times to go hunting with the camera.

*M.J.M., Mildura.*—The advice offered above to G.H.M., applies also in your case, for both prints bear evidence of having been taken when the sun was almost overhead. "Geelong Landscape" is one of those scenes that contain far too many points of interest, but at least you are to be commended for keeping the horizon line well away from the centre of the picture. If it is desired to include foreground detail, such as the close-up weeds in your other print, a smaller aperture should be used and focus adjusted on an object nearer to hand. Any table of hyperfocal distances will show you at what distance to set the focusing scale.

*I.M., Northcote.*—Simplicity and splendid technical quality have made your "Old Gum and Fence" a major prizewinner; Apart from minor faults, the subject is extremely pleasing. HC has been awarded to "High Tor", again for print quality and simplicity of subject. It is a pity you were not able to assume a slightly lower viewpoint in order to place the large plant in a higher position in which it would be seen to better advantage for then also less of the foreground would have been visible.

*I.N., Rainworth.*—Your prizewinning study, secured from a lookout above the Albert Valley, gives a fine impression of height, while the technical quality of the print is very satisfactory. In such cases as this it is easy to be deceived regarding vertical lines; actually the wall of the escarpment must lean into the picture much more than your print would seem to indicate; the true horizon line, as shown by the bases of the distant clouds, should always be parallel to the horizontal margins of the print.

*N.O., Cardiff.*—Your print entitled "Hillside" gained HC, mainly for fine technical quality. The correct placing for the interesting group of stunted trees, which now occupy the centre of the picture would be at the right-hand intersection of thirds; such a position would allow the movement, implied by the lean of the branches, to run into the picture.

*A.P.P., Epping.*—The 'well-thought-out' arrangement of shadow pattern and soft treatment of the print gained a prize award for "Sunlit Corner". "Model Railway" is quite an interesting child study which earned HC; trims of  $1\frac{1}{4}$ " on either side might result in a more compact arrangement, without loss of any essential detail. "Monument is actually of record interest only.

*J.P.R., Atherton.*—Technical quality is entirely satisfactory in your "Road Ahead". For a figure on such a large scale your walker is too near the margin—his correct position would be at the intersection of thirds.

*M.A.S., Toorak.*—Your prizewinner in the set theme is an excellent print from the technical point of view; it also depicts the result of man's labour, making the subject doubly interesting. A weakness in the arrangement is perhaps the fact that the hay fork gives an impression of implied movement to the left-hand side and so out of the picture at that margin. "Winter Storm" gained HC for technical perfection in spite of its arrangement of horizontal bands of varying tones and a horizon line almost at the centre of the picture space. "Autumn Morning" would be helped by a dark figure well along the pathway on the left. The marine subject is top-heavy in a technical sense; there appears to be no support for the heavy dark masses in the upper area of the print. Several small intruding features detract from "The Sentinel"; if you care to try your hand at a little pencil work we would suggest touching out all the small white objects near both margins of the print. Work to concentrate the attention upon the tree and the two sheep in the foreground beneath the curved bough.

*B.H.S., Mentone.*—The technical quality in each of your four prints is quite satisfactory apart from a few white specks which you could easily touch out with dye or a pencil. "Patterns" is the kind of print that might do well in a pattern-and-texture set subject; it would have to be really exceptional to stand up to general competition in the open subject section. All of the marine subjects are very sharp in definition, and this is a decided advantage. What you need now is to determine the point of view that will produce satisfactory pictorial arrangement; the way to do this is by carefully studying the portfolios.

*P.J.S., Glen Iris.*—The silhouette subject is the more attractive of your two, this gaining HC. The technique of both prints is quite satisfactory. In that entitled "Evening Strollers" the figures have been placed too near the centre of the picture; the correct placing for so strong an interest is at an intersection of thirds.

*A.M.W., Darling Point.*—In the open section your print of the boy blowing bubbles gained a prize award. This is a subject that has good possibilities but it would require expert printing and after-treatment to make the utmost of it. "Aged" gained HC because of its pleasing pictorial arrangement. "Solitary" is rather flat in tone and in any case does not seem to have offered you much in the way of material. "Come Bridge" is lifted somewhat above the record class by the inclusion of the boat and its occupants, but bridge scenes seldom meet with the success one might expect. You might examine your enlarging technique with a view to discovering the cause of an apparent loss of definition at the edges of your prints.

*I.H.W., Darling Point.*—Despite its somewhat formal approach, your "Vestry Steps" gained a prize award. This is a case where you might have remembered that a doorway, even half open, has a better pictorial effect than one that is closed. An attractive range of tones helped this print a great deal. "Misty Morn" is a type of subject approaching high key, but a slightly harder treatment is called for in order to introduce a small amount of pure black into the tonal range. Careful after-treatment might do the job quite well. The print of the railings is rich in textural detail and contains a full scale of tones; the subject is unusual and interesting. "Through the Trees" makes too much of the highlighted dwelling at the expense of the more interesting foreground trees. We were not very impressed by "Guardian of the Dell" which is somewhat too dark in tone; the light-coloured branch leading out on the left is distracting.

*N.W.W., East Lismore.*—Technical excellence is the strong point of your New England landscape; otherwise the scene is rather grey, this being due to the flat lighting.

## Review of March Portfolio

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too readily. This suggested viewpoint would, I feel, have improved the grouping of the pillars anyway, even as it is, I still have little fault to find with the print.

Although J.F.C.'s *Adventure* is actually a pseudo-moonlight print, it has caught and simulated the mood of evening very well, I think, and it is also excellently arranged from the point of view of composition. The oars have just broken the line of light in such a way as to provide an element of contrast with the sparkle on the water; while just enough of the bank in the foreground has been included for the effect desired; and for the softly silhouetted background, it could not have been better shaped to suit the subject. The timing of the moment of exposure was excellently handled.

So many prints have been presented of our Harbour Bridge at night, mostly straight-on at the side, with rows and rows of lights, still or moving, that it is a relief to see the subject used merely as an accessory to an arrangement with foreground interest as seen in C.T.'s *Midnight*. The overhead light above the wharf has been allowed to intrude just sufficiently to relieve the otherwise monotonous tone of the sky and add

variety to the many tones in attendance. The way the slope of the overhead beam has repeated the angle on that side of the arch of the bridge has helped considerably.

B.K.'s *Ferris Wheel* presents a striking illustration for the cover. However, I feel that the placing of the wheel to the left of the print has given undue prominence to the carriages at the right and the emptiness on that side draws too much attention to the truck, etc. at the bottom of the print—elements which are in strong relief against the glare of the background. Nevertheless, because of its depth of tone, this feature is far less troublesome than many such objects which I have previously seen in photographs of this kind.

## SUCCESSFUL AUSTRALIAN EXHIBITORS AT FIRST MELBOURNE INTERNATIONAL

### Pictorial Prints:

A. R. Andrews (*Snow Gum Ballet*); John Bilney (*Remnants, Epilogue*); Wilfred Broadhead (*Tarragarr, Bill Onas*); H. Cleveland (*Hurry, Hurry!*); Country Residence; N. B. Crouch (*Windy Ridge*); G. R. Flack (*Robert Helpmann as "Shylock"*); Eleanor Triebler; L. W. Hawke (*The Good Earth*); J. R. Hopkins, A.R.P.S. (*Cannery Row*); Norman Ikin (*Louis Armstrong, Reclining Nude*); Silver Medal for *Louis Armstrong*; Muriel Jackson (*Forgotten Corner*); P. M. Johns (*Star Angles*); E. T. Kins (*Candles*); Lawrence Le Guay, A.R.P.S. (*Pugilistic Chair, Dance Movement*); J. McConkey (*Arabesque*); L. P. Mullumby (*Schizophrenia, Australian Landscape*); H. Newton (*King's Cross, Lynn Vincent*); N. Ozolins (*Splendour of the Morning*); Bryan Patten (*Abstract Design No. 2*); A. V. Potts (*The Green Eye*); E. R. Rotherham, A.R.P.S. (*Golden Web Spider, Feather Pattern*); H. G. Secomb (*No Title, No Title*); E. F. Stringer (*Ebb Tide*); K. M. Walker (*Collins St. Windows*).

### Colour Transparencies

A. R. Andrews (*Dominant*); H. R. Barnes (*Early Morning*); K. Bogg (*Memorial*); J. Cernick (*Flower Study*); A. Cooper (*No Title*); D. J. Cox (*Pulpit, St. Saviour's*); N. B. Crouch (*Wilson's Promontory*); G. Dalgleish (*The Wave*); W. R. J. Dingle (*Six Days Shalt Thou Labour, Flower Study*); H. L. Dixon (*Salisbury*); F. Douth (*Ambleside, Black Browed Albatross*); R. N. Dudgeon (*Cape Range Rig*); J. Finch (*Young Peter*); C. D. Finlan (*Girl and Horse*); A. Fraser (*Foreboding*); Miss A. V. Gzyzky (*Snow Gums*); T. Grey (*No Title, No Title*); L. W. Hawke (*Darby River Estuary, Fish Creek Landscape*); J. Hoehn (*Dreamer, Captain Cook, Ool, Pots and Pans*); A. Hutchinson (*Kiewa Valley*); P. M. Johns (*No Title*); K. M. Lee (*St. James*); C. L. Leslie (*The Farm Cart*); J. M. Lowe (*Yellow Spider, Darling Psa*); M. McCutcheon (*Sand Dune*); R. Miller (*Elfin Dwellings*); F. Mitchell (*Sunlight*); K. D. J. Monteith (*Kissed Pool*); J. S. Mortley (*Ebb Tide*); L. P. Mullumby (*Geometric Design, Kibitzer, Blue and Green*); J. Osborn (*Old Age, Base Growth*); S. Ostoya (*Figure in Mirror, Water Image, Window*); Bronze Medal for originality for *Figure in Mirror*; P. M. O'Sullivan (*Vegetable Bug*); R. S. Ottow (*University of Western Australia*); N. Ozolins (*Sand Design*); Bryan Patten (*Nude, Nude*); Dr. L. Pavlovic (*Outback Mailbox*); P. A. Rae (*Country Road*); E. R. Rotherham, A.R.P.S. (*Tree Frog*); H. Secomb (*Scramble, No Title*); Wolfgang Sievers, A.R.P.S. (*Paestum*); M. A. Stratton (*Macdonald River*); W. F. Stringer (*Carnival*); P. Stubbs (*Bleached*); C. Tanre (*Topping*); J. L. Watkins (*Tibetan Trading, No Title*); M. Watkins (*Sixty Valley*); P. Watkins (*Dutch Village*); R. Wingrave (*Australian Pastoral*).

# Editorial Notes

## PRIZE LIST FOR MAY, 1956

### CLASS "A"—SET SUBJECT

- First "Australian Landscape", H. C. Devine  
 Third "North Road, Canterbury", F. R. Lamb  
 (Equal) "Harvest Time", M. A. Stratton  
 Highly Commended: F. T. Charles, J. K. Jackson,  
 J. D. Johnstone; M. A. Stratton, N. Ozolins.

### CLASS "B"—SET SUBJECT

- First "Old Gum and Fence", Ivan Morley  
 Second "Desolation", B. Kozlowski  
 Third "Among the Trees", Jess. Bennett  
 (Equal) "The Albert Valley", Irene Nicholl  
 Highly Commended: Jess. Bennett, E. R. Cornish, B.  
 Kozlowski (2), R. V. Leunig, Airlie Wilson, G. E.  
 Him.

### CLASS "A"—OPEN SUBJECT

- First "Sunny Jim", Muriel Jackson  
 Second "Vestry Steps", I. H. Wilson  
 Third "Top Note", F. R. Lamb  
 (Equal) "Early Morning, Macquarie Place",  
 J. K. Jackson.  
 Highly Commended: I. H. Wilson (2).

### CLASS "B"—OPEN SUBJECT

- First "Hate", G. R. Flack  
 Second "Determined", R. F. Corbett  
 (Equal) "Sunlit Corner", A. P. Pinn  
 Third "Mountain Make-Believe", B. Kozlowski  
 (Equal) "Skywards", F. G. Charles  
 "Now you see it", Airlie Wilson  
 Highly Commended: James Dickson, G. R. Flack,  
 Ivan Morley, A. P. Pinn, P. J. Symons.

## WELCOME TO NEW COMPETITOR

A hearty welcome is extended to the following new competitor, G.L. (Atherton).

## OUR COVER ILLUSTRATION

For this month's cover illustration we are indebted to D. S. McMillan, Archives Officer, The University of Sydney, for making available a hitherto unpublished print from the Professor J. Smith historical collection, the discovery of which was noted in 'Last Page' for December last. Since the original announcement was made, that which appears to be the whole of Professor Smith's negative collection has been located and now takes its place amongst Australia's really important historical photographic collections.

It numbers between one and two hundred stereo negatives featuring a wide range of subject matters—interiors (including laboratory scenes), groups, street scenes, buildings and landscapes; in addition to the previously-recorded extensive progress series depicting various stages in the building of Sydney University main block, there are some showing the building of the port basin at Kiama, and a few Tasmanian scenes. Once again, none of the negatives are titled but a large percentage portray the families and residences of his friends. The cover illustration

reproduces a home scene evidently falling into this category.

Incidentally, as we go to press, Miss Jacobs, field research officer for the Royal Australian Historical Society has announced yet another photographic discovery of major importance. This is *The Commander Loring Album*, specific details regarding which will be made available in our next issue.

## CAPTIONS AND TECHNICAL DATA

### Decoration and Design—Pages 279-293:

**The Last Score**, K. R. Whithy.—Second, Class B, Open for March. Exp. 1 sec., *f*/8, Super-XX film, folding.

**Still Life**, Muriel Jackson.—Third (Equal), Class A, Open for April. Exp. 2 secs., *f*/2.5, Super-XX film, folding.

**Egg and Feather**, R. Ritter.—Second (Equal), Class A, Open for April. Exp. 1 sec., *f*/22, Super-XX film, reflex.

**The Pond**, F. P. Hion.—Third (Equal), Class A, Open for August. Exp. 1/2 sec., *f*/22, Super-XX film, reflex.

**Aquarium**, F. P. Hion.—First, Class A, Open for February. Exp. 1 sec., *f*/16, Super-XX film, reflex.

**Chinese Vase**, J. Dickson.—Third (Equal), Class B, Open for February. Exp. 1/5 sec., *f*/16, Super-XX film, reflex, projected background.

**Shadow Pattern**, B. Kozlowski.—Highly Commended, Class B, Open for February. Exp. 1/10 sec., *f*/5.6, Super-XX film, reflex.

**The Scroll**, Muriel Jackson.—Third (Equal), Class A, Open for July. Exp. 2 secs., *f*/16, Super-XX film, folding.

**Etude**, Muriel Jackson.—First (Equal), Class A, Open for October. Exp. 2 secs., *f*/12, Super-XX film, folding.

**Pipe Pattern**, B. Greed.—Third (Equal), Class B, Open for December. Exp. 1/25 sec., *f*/16, Super-XX film, reflex.

**The Temple**, F. P. Hion.—First (Equal), Class A, Set for September. Exp. 30 secs., *f*/32, Super-XX film, folding.

**Spring Time**, J. E. Vautier.—First (Equal), Class B, Open for June. Exp. 1/25 sec., *f*/32, Super-XX film, view camera.

**Three of a Kind**, C. E. Barwell.—Second (Equal), Class B, Set for October. Exp. 1/50 sec., *f*/5.6, Super-XX film, reflex, yellow filter.

**At Rest**, S. C. Piper.—Third (Equal), Class A, Set for June. Exp. 1/25 sec., *f*/8, Super-XX film, reflex.

**Tavern Light**, A. Haig.—Second, Class B, Open for September. Exp. 1/50 sec., *f*/11, Super-XX film, reflex, light-yellow filter.

## ROYAL ADELAIDE EXHIBITION

### Fifth Adelaide International Salon of Pictorial Photography

To be held in the Centennial Hall, Adelaide,  
 3rd April to 4th May, 1957.

Presented by the Adelaide Camera Club.

Entries for Prints and Colour Slides close 19th March, 1957. Entry forms are available from the Hon. Secretary, Fifth Adelaide International Salon of Pictorial Photography, c/o Royal Adelaide Exhibition, 12 Pirie Street, Adelaide, S.A. An advance copy of entry form may be inspected at the Editorial Office.

# The Photographic Societies

## THE PHOTOGRAPHIC SOCIETY OF VICTORIA

At the meeting on April 5, about forty members and visitors spent a very pleasant evening with Mr. C. R. Hartmann, who spoke under the title *Using a Low Cost Camera*. His lecture was illustrated by a very fine selection of prints which he had made over the years and with various cameras, the most expensive of which was priced at less than £20. The prints amply demonstrated Mr. Hartmann's contention that, given a camera with a reasonably good lens, shutter having about four speeds, and the usual range of diaphragm stops, first class work in landscape and architectural studies could be carried out. Mr. Hartmann explained that, with the exception of architectural interiors, all his work was done with the camera hand-held. In no case was there any evidence of camera-shake and the technique could only be described as superb.

In addition to explaining his methods in making the shots, Mr. Hartmann explained his development and printing methods. He advocated the use of one type of film, one negative developer, one brand of printing paper and one paper developer—at least until the photographer has thoroughly mastered them. Experiments with the various methods and materials would be likely to lead to confusion and certainly would not improve the standard of work. Those present were much impressed with Mr. Hartmann's address and carried away real inspiration for future work. E.R.C.

## BALLARAT CAMERA CLUB

There was a good attendance at the March general meeting when a portfolio of sixty prints from Czechoslovakia were made available through the V.A.P.S. The prints covered a wide field of activities in that country.

A report from the Slide Group told of an interesting talk by Mr. J. Malone, who brought light to bear on a number of problems dealing with colour film, before and after processing. The competition *Flower Portrait* was won by G. Redmond, with E. Jermyn second and L. Evans third.

The visit to Stawell C.C. on Mar. 22 was thoroughly enjoyed, and slides shown by Bon Strange and L. Evans were well received. In the Colour Slide Competition, which resulted from the combined outing to the Grampians last October, W. Llewellyn gained first and second placings.

Several members intend visiting the Melbourne C.C.'s International Salon. March print competition resulted: *Holiday Activity*: 1, T. Golden; 2, H. Richmond; 3, H. Adair. *Open*: 1, H. Adair; 2, H. Richmond; 3, T. Golden. B.S.

## WOLLONGONG CAMERA CLUB

Club member Bill Houghton was auctioneer at the sale conducted on March 12. This is an annual event enabling members to dispose of their surplus equipment and buy more equipment with the cash so raised. There was a most impressive display including a Leica, several other cameras of various vintages, two first class enlargers, and many small and useful items. The display of home-made gadgets was small, as usual, and M. Day's parallax compensator was overshadowed by J. Williams's complicated electronic timer. The evening concluded with a print competition, a credit being awarded to E. Howarth and D. Brooks.

On March 20, the practical demonstration of "Printing a Picture" was ably conducted by A. J. Anderson, who briefly outlined his views regarding choice of enlarging equipment, chemicals and materials. His interesting lecture ranged from 'straight' printing of various negatives to the many methods used for 'dodging' prints. The final print competition of the year was held, resulting in a credit each to M. Nichollas and D. Brooks. D.E.B.

## MELBOURNE CAMERA CLUB

On March 8, Mr. W. Broadhead, a leading club member, gave an interesting talk entitled *Masters of Portraiture: Their Work and Their Outlook*, which was very well illustrated by means of a film strip showing examples of the work of the photographers mentioned.

On March 15, Mr. A. W. Briggs, A.R.P.S., took club members on a Kodachrome trip *Around Europe* which was enjoyable both for its variety and originality.

The Monthly Competition on March 22 was open, the results being: *Monochrome—A Grade*: 1, G. Flack; 2 and 3, L. Mullumby. *B Grade*: 1, Mrs. J. Holmes; 2, L. R. Kennon; 3, M. F. Gregory. *Colour—A Grade*: 1, R. Harris. *B Grade*: 1, R. Hurrell.

A demonstration of *How the Groups Work* was given on March 29. The meeting nights of the four main groups in the club at the moment are: *Portrait*: First Monday of the month. *Instructional*: Second Monday. *Pictorial*: Third Monday. *Colour*: Fourth Monday.

A very interesting, instructive and at times amusing talk was given on April 5 by Mr. A. G. Gray, A.R.P.S., the subject being *The International Exhibition*. Mr. Gray gave a detailed resume of all that had taken place in connection with the Exhibition, from the point when the idea was first suggested, through the various planning stages, and right up to the actual staging of the show in the Melbourne Town Hall.

This year the club is again running a series of Lectures for Beginners in photography and these will take place at 6.30 p.m. each Thursday evening in the club rooms, commencing on May 3rd. Further details can be obtained from the Secretary, Box 9306, G.P.O., Melbourne. W.D.M.

## ADELAIDE CAMERA CLUB

The monthly print competition was held on March 5, and the results were: *A Grade*: 1, Yong Lim; 2, E. Spargo; 3, R. Cann. The only award in B grade was won by M. Ingerson. The critics for the evening were Kwong and Yong Lim.

The outing on March 11, was to Parham. This is a beach about forty-seven miles north of Adelaide and is noted mainly for its crabs. Members enjoyed two or three hours 'crabbing', and then after lunch cameras were produced and good use was made of two attractive models, Valda Boyne and Joy Lockyer. On March 12, Mr. K. Phillips of the Waite Agricultural Research Institute gave us a lecture, illustrated with colour slides, on *Close Up Photography for the Natural History Group*.

A large gathering of Adelaide's leading photographers and critics visited the club-rooms on March 19 to view the Ann Marie Gripman Exhibition. Also on view was the German Contemporary Exhibit. Both were voted a great success by all. →

The Colour Slide Competition on March 26 was very well attended. This group seems to be getting more popular every month. The awards were: 1, K. Payne; 2, K. Swan; 3, L. Steinborn. *Portraiture*, J. Ward. R.A.K.

#### TOOWOOMBA CAMERA CLUB

A meeting was held on March 24 at the Olcott Hall. Election of Office Bearers resulted: *Chairman*, K. MacFarlane; *Secretary/Treasurer*, E. L. Kenning; *Committee*: Mrs. Fanning, O. Rippingale and C. Helmrich. The Chairman opened the proceedings by outlining the proposed activities for the coming six months. Meetings are to be held twice a month, on the second and last Fridays. Some very helpful lectures and practical demonstrations are being arranged for later meetings. A syllabus has been printed and a copy is available to anyone who cares to contact the Secretary, 45 Dunmore Street, Toowoomba, telephone: 6930. The attendance at the meetings is steadily improving and the club can look forward to a successful year.

The meeting concluded with the showing of members' colour transparencies and E. L. Kenning's Colour Cine film *Highway One* dealing with Queensland's 'Gold Coast'.

New members to the club are always welcome. E.L.K.

#### WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting was held at the Rural Bank's Social Rooms, 576 Hay Street, Perth, on March 22. The subject for the evening was "Girl Study (Not child)", which subject met with an excellent response. Member D. Jukes was requested to give a commentary on all the prints. Results of the judging were: *Open*: 1, J. Pearlman; 2, J. Pearlman; 3, Mrs. J. Smethurst. *B Grade*: 1, A. Garland; 2, H. Knox; 3, H. Edwards.

At the meeting, by way of a change, instead of a guest speaker three of our own members gave short talks. The speakers were: Messrs. L. Buzza, N. Helliar and E. Roche. The talks dealt with various aspects of photography and were both interesting and instructive. A.M.P.

#### BRISBANE CAMERA GROUP

Two meetings were held during March and the attendance was well up to average. Colour Night attracted 100 members and visitors; sixty-five people attended on Print Night. A change has been made in the closing dates of competitions which will now close fourteen days prior to the actual night scheduled. Judging will be completed beforehand and all meetings will start with the criticism of entries to be followed by a demonstration or a lecture. At the first meeting on these lines, the criticisms were given by Miss Hobday, Garth Grant-Thomson, A.R.P.S., and Ralph Gregory, A.R.P.S. The talks were much appreciated, even by those competitors who had 'coals of fire heaped on their heads'. Following the commentary, Duncan McDermant gave a practical demonstration of *Lighting* with the new lights purchased by the club, and if we can only put into practice his good advice, the standard of work should improve immensely. A most enjoyable and instructive evening was spent.

Colour Night was highlighted by the business discussion that took place before the criticism of the transparencies which was given by Dr. Buchanan and Miss Hobday. The committee was pleased with the workmanlike way some of our newer members handled the debate and no doubt will have them in mind when nominations are called for various office bearers later on in the year.

The Western Suburbs Discussion Group had another successful meeting during the month and once again we have Duncan McDermant to thank for his assistance in demonstrating *Lighting for Character Studies*. Duncan was ably assisted by his father who has been his model for so much of his successful work. Mr. McDermant Senr., apart from his modelling, highlighted his various portrayals with appropriate songs. It was worth going along just to hear him sing. Many thanks Messrs. McDermant, both senior and junior.

Prizewinners for the month were: *Colour*—A Grade—Set: 1, P. Meyers; 2, Doris Buchanan; 3, T. Scruse. *Open*: 1, Doris Buchanan; 2, V. Hansen; 3 (Equal), R. Rickard and T. Scruse. *B Grade*—Set: 1 and 2, Jess Bennett. *Open*: 1 and 2, E. Bode; 3, S. Greenway. *Best Transparency*—A Grade: Doris Buchanan. *B Grade*: Jess Bennett.

In the print competition the results were: A Grade—Set: 1, W. Prior; 2 and 3, Jess Bennett. *Open*: 1, F. L. Masters; 2, Jess Bennett; 3, T. Scruse. *B Grade*—Set: 1, E. Bode. *Open*: 1, E. Mooney; 2, E. Bode; 3, J. Smit. *Best Print*—A Grade: F. L. Masters. *B Grade*: E. Mooney.

Owing to the letting of the Royal Geographical Hall to an outside body, all meetings until further notice will be held in the Oddfellow's Hall, Charlotte Street, Brisbane, on the first and third Wednesdays of each month. F.L.M.

#### BLUE MOUNTAINS CAMERA CLUB

The club meets every second Wednesday and progress this year has been most satisfactory. We now have close on twenty members and keen competition has resulted in the 'point score' spreading among ten competitors. The officers elected for 1956 were: *President*, S. Wells; *Secretary*, T. Dillinger; *Treasurer*, R. Bierton; *Exchange Secretary*, B. Muir; *Publicity Officer*, B. McAllan.

The print competition on Feb. 1 was based on a study with a bridge as the main theme. The results were: 1 and 2, F. McGill; 3, S. Wells; HC, S. Wells and B. Cullen. The Colour competition on Feb. 15 was *Spring Blossoms*, 1955; the results were: 1, B. McAllan; 2, F. Green; 3, S. Wells; HC, F. McGill and T. Dillinger. A Character Study Competition on Feb. 29 resulted: 1, R. Arnold; 2 (Equal), S. Wells and B. McAllan; HC, S. Wells and B. Muir. The Colour contest for March covering *Blackheath Rhododendron Festival* resulted: 1, F. Green; 2 and 3, F. McGill; HC, S. Wells.

The *Outdoors at Night* topic on March 28 brought out the best work of the year. Mr. Stewart of Kodak Ltd. was our guest for the evening and he commented on the very high standard achieved. The results were: 1, R. Arnold; 2, Sarah Mackay; 3, T. Jones; HC, B. Cullen and J. Dolan.

Members spent an enjoyable evening on Feb. 14, when President S. Wells showed over eighty Kodachrome slides which were made by some of his friends at the Sequoia National Park in America. The comparison between these mountain scenes and our own was most interesting. A.McA.

#### CORRECTION

From subscriber R. Euan MacLean (Canterbury) comes some corrections to Ron Freer's *Dame Mary Gilmore* article of last month. He has pointed out that Dame Mary is not the only woman writer to receive the D.B.E. as this distinction is also held by Dame Edith Sitwell. He also indicates that these letters stand for *Dame Commander of the Order of the British Empire* rather than the very abbreviated form which R.F. has used. We are happy to print these corrections and to apologise for the sub-editorial lapse.



# The 'Last Page'

Interesting letter received by the company from the Victorian Association of Photographic Societies (per Marion Fraser, Hon. Sec.).

"You will be pleased to hear, through an exchange of Colour Transparencies between the Cardiff Camera Club, England, and the Member Clubs of the V.A.P.S., several duplicates were made by Kodak, Melbourne, and the Cardiff members commended the excellent quality of these duplicates. Quoting their own words 'In particular the duplicates were remarkable for their retention of colour balance and general quality.'"

Further it may interest you that this collection of 114 slides is to circulate at first in the Welsh Photographic Federation; this alone will take two years, and there are 800 photographic clubs in Great Britain. The idea and the work on this project was handled by Mr. G. J. Burke, Secretary and the members of the Southern Suburbs Photographic Society, which club is affiliated with this Association. To further the success of the project, all member clubs were invited to participate in the collecting of slides which would be of interest abroad."

\* \* \*

Snippets from *The Lens* (official organ of the Australian Portfolio Photographic Society) March, 1956:

*The General Secretary*: "No one is too isolated to join us; the only requisite is a keenness for their hobby and the desire to share their experiences."

*K. M. Paynter on "Criticism"*: "Most of us seem inclined to look at a print and try to imagine what we would have, or would like to have done, under similar circumstances. A barren outlook, to say the least, if we are all to photograph a given shot in the same way."

*Carl Cloudy also regarding "Criticism"*: "In portraits, the principal theme to decide is whether the quality of the character has been rendered or whether it is just a map of a face".

*Treasurer's Report*: Cost of printing two issues of *The Lens* was £14/12/6. (As the four-page journal is issued bi-monthly, this represents a cost of £3/18/1 per month—Ed.)

\* \* \*

A. J. 'Mons' Perier was the recipient of many messages of congratulation upon reaching his 85th birthday, on April 22nd, 1956.

\* \* \*

There have been one or two regrettable instances of electric shock incurred by photographers in Sydney recently. One happening was traceable to the use of a two-pin (unearthed) lead for extension purposes while the other was due to the incorrect wiring of a three-pin plug. Our readers are reminded of the danger of this procedure and are referred to a special article 'Playing Safe', dealing with the safe use of electricity in photography, which appeared in *The A.P.-R.* for October, 1952.

\* \* \*

Photographers in Great Britain are becoming quite rightly alarmed at a provision in a new copyright bill which proposes to reduce the copyright in photographs from fifty years to twenty-five years. Should the bill be passed in its present form, it may also appear on the statute book in Australia, as Australia has in the past been in the habit of following the U.K. in matters of copyright legislation.

## THE I.B.P. OVERSEAS EXHIBITION

An important overseas exhibition featuring 'Photography in Commonwealth and Colonies' was opened recently in London by Lord Lloyd, M.B.E. In his opening remarks Lord Lloyd said: "We really do welcome exhibitions of this kind, not only because they stimulate very high standards of photography in the Colonial field, but because they do give people in this country an opportunity of seeing for themselves the life and conditions in these Colonial territories. I think today perhaps one of the worst features is still the terrific ignorance that exists in this country about the Colonial territories and the Commonwealth in general, and I am quite sure that people derive more interest and receive a greater impression from seeing things in pictures, instead of reading about them. From that point of view alone the Exhibition is well worth while."

"It is encouraging to see such a very high standard of photography, and I hope that these Exhibitions will become a regular feature every year, because they do an enormous amount of good. They stimulate interest in the Commonwealth, they stimulate a high standard of photography and a feeling of fellowship amongst the many people who practice their profession in such widely scattered parts of the world."

Exhibition entries were of course restricted to overseas members of the *Institute of British Photographers*. Australia was represented by four names, viz., W. A. Siver and K. J. Mackenzie (Perth), G. Spear (Sydney) and Ursula Powys (Melbourne). The second-named secured a reproduction for one of his subjects (*Pipeline to Prosperity, Kurinana, W.A.*). It is planned to have increased representation on the occasion of the next exhibition.

\* \* \*

Entry forms are available at the Editorial Office for the Midland Salon of Photography, closing 26th March, 1956.

\* \* \*

The changing magic ever associated with the name of 'Merlin' takes still another form! From the article 'Developments in the Atomic Field' in *The Electrical Journal* (February, 1956) we read:

"Other news is that Britain's first privately owned research reactor is to be constructed at the Associated Electrical Industries' Research Establishment at Aldermaston Court in Berkshire. The site for the reactor has been cleared and levelled and design work completed."

The reactor, which is of the water-moderated swimming pool type is simple and versatile, suitable either for research and engineering investigation or for training purposes.

The reactor, known as Merlin (Medium Energy Research Light-water moderated Industrial Nuclear reactor) has been designed and will be constructed, subject to local planning permission, by the A.E.I./John Thompson Nuclear Energy Group."

\* \* \*

## QUIRINDI ANNUAL PHOTOGRAPHIC EXHIBITION AWARDS, MAY, 1956

Judge: K. L. Aston

### Silver Plaque:

C. L. Leslie (*Mediocrity Merriment*).

### Bronze Plaques:

H. Duit (*Morning Mist*); R. A. Newcombe (*Jill*); C. L. Leslie (*Brindabella*).

### Certificates of Merit:

F. T. Charles (*The End of a Close Attachment*); F. V. Hilliard (*Silver Sea*); N. Ozolins (*At the Lake*); C. S. Christian (*The Overseer*); K. A. Fox (*Down by the Station*); C. L. Leslie (*Magic of the Morning*).

We found the most recent issues of the two best-known South African photographic magazines of considerable interest. First it was noted that *S.A. Photography* (Oct./Nov. 1955) paid *The A.P.-R.* the distinct compliment of reprinting a number of its articles—these including several of U.S. origin as well as three local ones, these being, respectively, by H.P.J., T. Murray (*New Mounts for Old*), and E. Rotherham, A.R.P.S. (*Nature Photography*).

Secondly, the December 1955 issue of the Johannesburg Photographic Society's *Reflex* contained a number of items of appeal. We read the latest news of Will Till, of his international status as an active F.R.P.S., of his respected local standing as a foundation member of the J.P.S.—the same being positive evidence of his twenty-seven years continuing interest in pictorial photography—and, finally, of his recent generosity and public spiritedness in donating some scores of prints, representing what must have been almost his lifetime's work to the Society. After these major personal contributions over half a lifetime, it must have been with some sadness that he felt called upon to refer to the "paucity of good pictorial workers emanating from the ranks of the photographic societies in Johannesburg"—this despite the fact that "in the J.P.S. we had outstanding teachers, including Karel Jan Hora, whose ability as a teacher and exponent of the photographic art would be hard to match anywhere in the world".

Elsewhere we read of the completion of Karl Jan Hora's ten years of service to his famous R.P.S. class—a society developed and conducted by him for the sole purpose of bringing the work of its members to R.P.S. exhibition standard.

Lastly we learnt of the novel rank of *Beret* photographer. It appears that the higher grades of prints in each section in the monthly competitions are ranked as *Mark One*, *Mark Two*, and *Mark Three* respectively. To reach the *Beret* rank, the following is the procedure: The aspiring beginner has to gain six *Mark One's* to take him into the Intermediate Group, while to take him out of this group and into the Advanced he has then to gain nine *Mark One's*; finally, to move on from the Advanced Group to the *Beret* he has to obtain no less than twelve *Mark One's*!

"A.P.-R. readers may be interested to learn that the Melbourne Camera Club has just despatched a set of 36 prints to the Midland, London, Birmingham and Edinburgh exhibitions, so Australia should be well represented in England during 1956-57. I believe that it is as good a set of prints as came to our salon from anywhere in the world and I am hoping for at least one *Photograms* reproduction for a club member."

## SELECTING COLOUR SLIDE JUDGES

(Extract from an article in the *P.S.A. Journal*, Jan., 1956, by Glen E. Brookins, A.P.S.A.)

"No individual should appraise the efforts of others in any medium of expression unless he knows his own way around in that medium and can do as well or better than those whose efforts he evaluates.

What should qualify an individual to sit as judge on an international colour slide jury? Just one thing: The ability to take a camera in hand and consistently produce acceptable and accepted colour slides. This should be the one fundamental requirement—the yardstick by which every judge of every international colour slide jury should be measured.

If any man or woman has not and cannot produce acceptable and accepted slides, what business has he or she on an international jury appraising the efforts of others trying to do so? An amateur might almost as well be set up as judge.

There's an old extraordinary idea that an international jury to be well balanced should include some well-known member of the art world. This could just as easily result in an UNbalanced jury—and often has, depending upon whether or not the art world representative knows anything about colour photography, more especially colour slides. Merely because this representative is a successful and recognised member of his own medium does not qualify him as a judge of colour photography. Far from it. He may be ever so high in his own particular branch of art and not even know the difference between an over-exposed and under-exposed transparency as is so often the case. He may bring with him a high degree of skill capable of combining brush, oils, and canvas into a beautiful creation worthy to hang in any art gallery in the world, but still be a very bad judge of colour slides."

\* \* \*

At the recent half-yearly meeting of members of the *Pharmaceutical Society of South Australia*, J. G. Manning, recently returned first Kodak Travelling Scholar, delivered an informative address 'Pharmacy Overseas—A Review'.

\* \* \*

Pictures or colour slides of any wild animal taken in any recognised zoo in the world are eligible for the Tenth Annual International Zoo Photography Contest to be held in the U.S. during October, 1956. Closing date: 15th September, 1956. Entry forms will be supplied on request by the Contest Chairman, The Chicago Zoological Society, Brookfield, Illinois, U.S.A. Details available at the Editorial Office.

## THE PRINCIPAL PHOTOGRAPHIC SOCIETIES

Supplementary Information. (For complete list of Societies see "A.P.-R." for January, 1956.)

### NEW SOUTH WALES

Bega Camera Club  
Sec.: G. Lofis  
21 Bega Street, Bega, N.S.W.

Cameras Club of Young  
Sec.: A. Wynter  
Box 5, P.O., Young, N.S.W.

Camerateurs  
Sec.: K. Lee  
Box 28, P.O., Paddington, N.S.W.

Eden Camera Club  
Sec.: E. W. Simonds  
Mitchell Street, Eden 7C, N.S.W.

N.S.W. Photographic Council  
Sec.: I. H. Wilson  
70 Beach Road, Darling Point, N.S.W.

Panania and District Camera Club  
Sec.: M. Miles  
Panania, N.S.W.

Public Works Department Photographic Society  
Sec.: R. Collins  
Room 322, Public Works Dept., Sydney, N.S.W.

Wellington (N.S.W.) Camera Club  
Sec.: D. Sephton  
C/o John Barney Studios  
Nanima Crescent, Wellington, N.S.W.

### VICTORIA

A.E.A. (Melbourne) Camera Club,  
Sec.: Miss L. Buchanan  
22 Trafalgar Road, Camberwell, Vic.

St. Arnaud Camera Club  
Sec.: V. Joyce  
Queens Avenue, St. Arnaud, Vic.

### QUEENSLAND

Toowoomba Camera Club  
Sec.: E. L. Kenning  
45 Dunmore Street, Toowoomba, Qld.

### TASMANIA

George Town Camera Society  
Sec.: N. W. Robson  
C/o Launceston Bank for Savings  
George Town, Tasmania.



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- ▶ One note of caution however. The new Kodak Film Cleaner is inflammable and must not be used near fire or flame. Like all solvents, it should be used in well ventilated areas.
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# A.S.A. and B.S. Exposure Indexes for KODAK FILMS AND PLATES

Sensitised Materials	Daylight		Tungsten	
	B.S.	A.S.A.	B.S.	A.S.A.
<b>KODAK FILM (in rolls)</b>				
Tri-X Panchromatic .. .. .	34°	200	33°	160
Verichrome .. .. .	28°	50	25°	25

## MINIATURE CAMERA AND CINE-KODAK FILMS

24 x 36mm.				
Tri-X Panchromatic .. .. .	34°	200	33°	160
††Panatomic-X .. .. .	25°	25	24°	20
16mm.				
Super-XX Panchromatic .. .. .	31°	100	30°	80
Super-X Panchromatic .. .. .	27°	40	26°	32
8mm.				
Super-X Panchromatic .. .. .	27°	40	26°	32
Panchromatic .. .. .	21°	10	20°	8

## COLOUR FILMS

Kodachrome Daylight (24 by 36mm. and Bantam)	21°	10	15°	*2.5
Kodachrome Type A (8 and 16mm. Cine-Kodak)	†21°	†10	23°	16
Ektachrome Sheet Film (Daylight) ..	20°	8	—	—
Ektachrome Sheet Film (Type B) ..	†19°	†6	21°	10

## KODAK FILM (in sheets)

Royal Pan .. .. .	34°	200	33°	160
Super-XX Panchromatic .. .. .	32°	125	31°	100
Commercial Ortho .. .. .	23°	16	20°	8
Kodalith Ortho .. .. .	†21°	10	14°	2
Process Panchromatic .. .. .	21°	10	20°	8
Contrast Process Orthochromatic ..	10°	0.7	4°	0.2
Transparency .. .. .	16°	3	13°	1.5

## PLATES

Super-XX Panchromatic .. .. .	32°	125	31°	100
Panatomic-X .. .. .	29°	64	27°	40
Orthochromatic .. .. .	23°	16	20°	8
Supertone Panchromatic .. .. .	21°	10	20°	8
Kodalith Ortho .. .. .	†21°	10	14°	2
Ordinary .. .. .	21°	10	16°	3
Process Panchromatic .. .. .	16°	3	10°	0.8
Contrast Process Ortho .. .. .	10°	0.7	4°	0.2
Transparency .. .. .	10°	0.7	4°	0.2
Lantern Regular .. .. .	10°	0.7	4°	0.2
Lantern Extra Contrast .. .. .	10°	0.7	4°	0.2

\*These indexes are for use with colour correction filters: Kodak Wratten Filter No. 85, for Kodachrome Type A; Kodak Wratten Filter No. 85B, for Ektachrome Type B.

††Scheduled for early release.

\*For emergency use with Kodak PhotoFlood filter for Kodak Daylight Type Colour Films (Kodak No. 80A).

‡For exposure to white flame arc.

Technical Services

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CAMERA

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2. Dependable Kodak lens and shutter. Built-in lens hood.
3. Around-the-clock picture-making! Shutter is synchronised with flash contacts for Kodak Flashholder; has shutter release safety lock.
4. Built-in screw socket takes cable release for easier exposures.
5. Stylish etched metal front; modern push-button shutter release; large brilliant viewfinders; wear-resistant leatherette covering.



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# SALE OF USED APPARATUS AND LENSES

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## CAMERAS

- 4433—Ensign Commando,  $2\frac{1}{2}'' \times 3\frac{1}{4}''$ , Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder .. £24
- 2231—Zeiss Tenax, 24 x 36mm., Novar f/3.5 lens, Compur-Rapid shutter, always-ready case, £18
- 2416—Speed Graphic,  $2\frac{1}{2}'' \times 3\frac{1}{4}''$ , Ektar f/3.7 lens in No. 2 Supermatic shutter, 6 D/D slides, roll holder, flash gun .. £105
- 2418—Plaubel Makina,  $2\frac{1}{2}'' \times 3\frac{1}{4}''$ , Anticomar f/2.9 lens, 6 slides, 3 filters, 3 close-up lenses, lens hood, flash gun, case .. £133/10/-
- 2524—Speed Graphic "23", Ektar f/4.5 lens, Synchro 800 shutter, Kalart focus-spot rangefinder, Graflex flash gun, 1 D/D slide .. £184
- 2561—Primar Reflex II,  $2\frac{1}{2}'' \times 2\frac{1}{4}''$ , Tessar f/3.5 lens, focal-plane shutter, always-ready case .. £67
- 2310—Flexaret,  $2\frac{1}{2}'' \times 2\frac{1}{4}''$ , Mirar f/4.5 lens, Prontor II shutter, case .. £20
- 2503—Pontiac 127, Som Berthiot f/3.5 lens, focal-plane shutter, 1/25 sec. to 1/500 and B, always-ready case .. £15

## CINE

- 2528—Cine Nizo Camera, 8mm., Xenoplan f/1.9 lens, Nizo Anast. f/2.8 telephoto lens, 8, 16, 32, 64 frames per second .. £86/15/-
- 2706—Jubilar 16mm. Silent Projector, 2" f/1.6 lens, 50V., 250W. lamp .. £46/15/-
- 200—Meopta 16mm. Geared Rewind, 1500ft. capacity, Price .. £11
- 2604—Kodascope Eight-45, 8mm., 300-w., 115-v. lamp, built-in resistance .. £37

## SUNDRIES

- 4988—Photo Lab Index, 9th Edition, by Henry M. Lester .. £6/15/-
- 4872—Ross Xpres 12" f/4.5 Lens .. £12
- 2199—Kodak 105mm. f/4.5 Projection Lens, flange, Price .. £13/10/-
- 2317—Pentac 8" f/2.8 Lens .. £9/10/-
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- 2408—Stainless Steel Developing Tank, for  $3\frac{1}{2}'' \times 4\frac{1}{2}''$  sheet film .. £8
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- 4688—Brownie Reflex,  $1\frac{1}{8}'' \times 1\frac{1}{8}''$ , always-ready case, Price .. £2/10/-
- 4696—Voigtlander Brilliant,  $2\frac{1}{2}'' \times 2\frac{1}{4}''$ , Vaskar f/4.5 lens, 8-speed shutter, close-up lens, yellow filter, lens hood, always-ready case .. £12
- 4669—Ensign Ful-Vue,  $2\frac{1}{2}'' \times 2\frac{1}{4}''$ , carrying case, £3
- 4706—Voigtlander Perkeo II,  $2\frac{1}{2}'' \times 2\frac{1}{4}''$ , Color-Skopar f/3.5 lens, Synchro-Compur shutter, always-ready case .. £17
- 4692—Voigtlander Vito II, 24 x 36mm., Color-Skopar f/3.5 lens, Prontor SV shutter, always-ready case .. £15

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- 112—Six-20 Kodak Jiffy, Twindar lens, Dakon shutter .. £3/10/-
- 114—Six-20 Brownie, Model "C" .. £1/5/-
- 115A—Ensign Selfix 16-20, Xpres f/3.5 lens, £16/10/-
- 115B—Litmaster Flashgun .. £3
- 116—Six-20 Folding Brownie, f/6.3 lens, Dakon shutter, leather case .. £6/10/-
- 122—Six-20 Brownie, Model "C" .. £1/5/-
- 123—Six-20 Kodak Junior, f/6.3 lens, 3-speed Kodon shutter .. £6/10/-
- 124—Retina II, 24 x 36mm., Heligon f/2 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. £40

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- 120—Cine-Kodak Camera, 16mm., magazine, leather case .. £70

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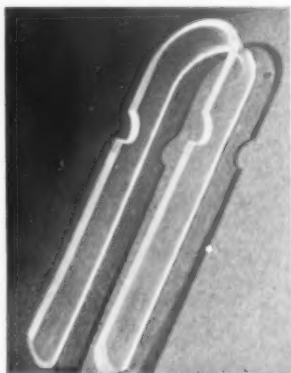
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